

# THE ATHENÆUM

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## LITERATURE

*A Descriptive Catalogue of the Naval Manuscripts in the Pepysian Library at Magdalene College, Cambridge. Edited by J. R. Tanner. Vols. I. and II. (Navy Records Society.)*

WHEN the Navy Records Society was founded, some ten or eleven years ago, it was, we believe, discussed whether—following the example of older societies—it should not be named after Monson or Pepys. The proposal was eventually negatived, but the Society, though under a more strictly professional name, remains faithful to the principle of doing honour to those earlier writers who set the example—however imperfectly—of illustrating our naval glories or examining our failures. The editing of Monson's tracts has been placed in the very capable hands of Mr. Oppenheim, and now we have the first instalments of the Letter-Books of Samuel Pepys, edited with a wealth of judicious comment by Mr. Tanner, who has been for many years working at the detailed history of this period of our naval administration. Some of our readers may remember the interesting papers on this subject which he contributed to the *English Historical Review*, and these form the basis of the long and able introduction which fills the greater part of the first of the volumes now before us. The rest of it is devoted to lists of ships and officers from the Restoration to the Revolution, which fill a gap in our naval histories, and prove how very imperfect all previous attempts to make lists have been. Such a record comes at once into comparison with the 'Biographia Navalis' of Charnock, whose work, inaccurate as it too often is, and with all its shortcomings, must ever be valued and loved by students of naval history. It will now be possible for any one who chooses, to do much, if only by correcting the dates, to increase the trustworthiness of his own particular copy.

The letters which fill the second volume, as they will fill others to follow, appeal to a larger circle of readers. They are not the history of the administration of the navy; they are the administration itself, now shown as in a kinematograph. There is, of course, much which any one reader may think might have been cancelled; but three readers, on comparing notes, will probably find that what one would delete is considered by another to be of the highest interest; and the editor has been well advised in giving the whole in full or in abstract. It is thus that we have in vol. ii. the inner story of the navy during the important years 1673-4: years of war with a stubborn foe and of intense strain between rival factions at home. It may be that this did not affect the personal relations of the Duke of York and Prince Rupert; but there were very many, both on shore and afloat, who considered themselves distinctly the Duke's men, whose hopes of advancement and prospects of advantage were centred in the Duke, and who regarded with extreme bitterness all who took the part of "the German adventurer" who had—as they conceived—supplanted him. That this quarrel was the cause of much difficulty to the administration will appear certain to every one at all familiar with the pamphlets of the day; but it is not to official letters that one would naturally look for a proof of it. Yet even here it peeps out, as in a letter from Pepys to Sir Thomas Allin, of August 21st, 1673, commenting on the battle of the 11th, when he says that

"he could wish with all his heart 'not so much that the success of the late engagement had been better against the enemy, for that must be submitted to, but that it might have been attended with none of those disagreements among ourselves, and between us and our friends the French,' as from all hands he finds it hath, and which, he fears, if not quickly taken up, may prove matter of infinite prejudice to his Majesty's service."

He adds that he hears that out of Ruyter's ship's company of 600 men, "200 are made up of our countrymen and Scotch." Other matters with which the administration was more immediately concerned are, of course, more likely to be found; and incidentally this, which is interesting as showing how capital has been made out of totally irrelevant cases to prove the virulence of the persecution of "Popery," which would not tolerate it even in a good and efficient officer. Charnock, whose story is all that the world has hitherto known, thus describes the cashiering of Capt. Thomas Chamberlayne:—

"In [1673] the operation of the Test Act unfortunately deprived his country of Capt. Chamberlayne's future service. Having been bred a Catholic, and continuing very steadfast in that persuasion, he chose rather to quit his profession than his religion."

Exemplary piety and brutal persecution! but Pepys puts a very different colour on the matter. On August 16th he wrote to the Governor of Plymouth:—

"The king and lords 'have from all hands received so dissatisfactory an account' of the captain of the Dragon, as that his command will soon be in another hand."

And three days later:—

"On account of the ill execution of his duty, and not with any respect or consideration had of the matter of religion (whereof they could not yet take any regular cognisance), the king and lords have decided to replace Capt. Chamberlayne by Capt. Trotter."

Similar cases have occurred before, where it has been shown that men, alleged to have been discharged for their religion or for their devotion to the House of Stuart, were really dismissed for dishonest greed—for suttling, false musters, or turning their ships into merchantmen.

In fact, the detailed story of naval administration shows it to have been one continued fight against the dishonesty of subordinates, if, indeed, the chiefs did not themselves make their own profit out of it. We are very apt nowadays to preen ourselves on our superior virtue; to say that such things are impossible, and the relation of them is "ancient history." But human nature is much the same in all ages; men are as likely to be greedy and dishonest now as they were in the seventeenth century, and if they are not so, it is because the checks ordinarily in force render dishonesty either impossible or too dangerous to pay. But when these checks are withdrawn, or become less rigid, practices familiar in the seventeenth century immediately reappear. We need only refer to the various scandals that have been brought to light as to recent army contracts, or to those of fifty years ago in the time of the Russian war, or to the execrable rascality of Goldner and his partners. Peculation, malversation, and downright robbery are not peculiar to any one century; and the striking merit of Pepys is that—though a man of his time, and not averse from taking advantage of an opportunity—he did realize the necessity of bridling dishonesty, and did begin the system of checks and supervision which gradually brought the dishonest "to a small helm." But to speak of his being unable entirely to prevent the corruption around him as evidence of a want of capacity or good-will is pretty much as it might be to blame Lord Howard for not getting up steam when the Armada came in sight, or Nelson for not destroying the French fleet in Toulon by torpedo boats and submarines. It is, then, for the gradual development of a system of checks hostile to the robber that we have to look in the administration of Pepys. Much of his method is faulty; much is tentative; but an able man of business, devoting himself to the task for nearly twenty years, could not fail to impress his mark on the service, and he left it—bad as it afterwards was—better than he found it.

It is in this work that we find the main interest of these volumes; others will find it in the evidence of a step towards dressing the seamen in a uniform manner, as given by "the slopseller's warrant" referred to on September 8th, 1674, by which the slopseller is bound to "furnish the fleet with such clothes.....as are appointed by the regulation," and it is ordered "that these several kinds of clothes.....and these alone shall be permitted to be sold for the benefit of those seamen that want them." This order would seem to be a repetition of an earlier one issued by the

Duke of York, and possibly, further back, by the Admiralty of the Commonwealth. But of these earlier orders nothing is known, and even of that referred to by Pepys we have no details as to colour or pattern of the clothes prescribed. By a similar order in the time of Queen Anne, the prescribed dress consisted of grey jackets and red breeches ; but we know of no evidence as to what it was in the time of Charles II.

Another question of interest which came before the Admiralty and the Navy Board was that of sheathing ships with metal ; and on November 18th, 1674, Pepys wrote to Mr. Tippetts, the surveyor of the navy, that

"as his Majesty frequently inquired of him concerning particular ships, whether this or that be sheathed or no, he desired a list of all the ships that are sheathed, and which with lead, and which otherwise, and of those with lead how long so sheathed. Also a distinct account of the different charge of the sheathing of one ship of each rate the old way, and this new way of lead."

The idea was there, but, as with breech-loading and wire guns, men had to wait long before scientific knowledge and mechanical skill could reduce it to practice. There is, we may add, one interesting point brought out by the letter we have just quoted—the attention which the king gave to naval matters. This has often been alleged, and as often pooh-poohed as in the highest degree improbable with a trifler and a sensualist such as Charles II. But Mr. Tanner, commenting on the evidence before him, not only on that here printed, but also on much that still remains in manuscript, says :—

"It is not only clear that Charles II. took a general interest in ships and shipbuilding, but the papers show also that, during the time that he was himself lord high admiral, he transacted a great deal of naval business with his own hand, and descended, like his predecessors, to the smallest matters of detail. We find him selecting ships for special services ; hearing an argument between experts on points arising in connexion with a double dry dock to be built at Chatham, and giving an independent decision thereon ; appointing a store-keeper, purser, and even a boatswain. Officers desiring leave of absence apply to the Secretary of the Admiralty, but the matter comes before the king.....and Pepys has to wait until the king's return from Newmarket before the suspension of master joiner can be removed."

As to Pepys himself, Mr. Tanner reverts to the opinion held in the eighteenth century, "that he was a man of extraordinary knowledge in all that related to the business of the navy ; of great talents and the most indefatigable industry" ; and he takes this view not as leaning to tradition, but because the study of Pepys's actual work and letters convinces him that it is true. It is the publication of the 'Diary,' he thinks, that makes it difficult for the modern world to take Pepys seriously. But to one who views the life of Pepys as a whole, the 'Diary' is a mere by-product :—

"What is remarkable about his career is not so much that a man should have written the Diary as that the man who wrote the Diary should also have been the right hand of the navy. From the Diary we learn that Pepys was a musician, a dandy, a collector of books and prints, a man of science, an observer of boundless curiosity, and, as one of his critics

has pointed out, one who possessed an amazing zest for life. From the Pepysian MSS. we learn that he was a man of sound judgment, of orderly business habits and methods, of great administrative capacity and energy, and that he possessed extraordinary shrewdness and tact in dealing with men. It is the combination of these qualities that is little short of astounding ; and if the bearing of the Pepysian papers on the personal character of Pepys is once realized, it will be impossible to belittle him any more."

The appreciation seems to us fair and just, and is the more interesting as being published just after the bicentenary of the death of its hero, to whose memory, as "a great public servant," Mr. Tanner appropriately dedicates the volumes.

*The Value of the Bible.* By H. Hensley Henson. (Macmillan & Co.)

CANON HENSON's latest utterance will be read with interest even by those whose point of view is far removed from that of the author. We know of no theological writer who combines in an equal degree the powers of lucid and epigrammatic expression with sensitiveness to the prevailing intellectual atmosphere in the educated world. He is always telling, even where he is not convincing, and always writes with freshness, even when the matter is not new.

The most important part of the volume is the preface to the Bishop of London, in which the Canon defends himself from the charge of dishonesty. In this he is, in our opinion, completely successful. Nothing is more clearly recognized in English law than a man's right to a position which has not been decided to be illegitimate. The charge of dishonesty is indeed absurd as levelled against one who openly proclaims his views, loudly asserts their lawfulness, and challenges his adversaries to prove the contrary in the only way it can be proved. As against his opponents, Canon Henson, so far as his views are new, is exactly in the position of Mr. Gorham before the case was decided. He asserted that his view was permissible ; his opponents denied it. The event proved that he was right. The same is true of Rowland Williams, and the tenor of that decision renders it, to say the least, improbable that Canon Henson's position would be found incompatible with the formularies. Anyhow, so long as he makes it clear, and asserts his sincerity, no one has any right to accuse him of dishonesty or evasion. What is dishonest is covertly to hold views which have been condemned, or openly to claim for views that are attacked freedom from criticism in the only competent tribunal recognized by the order of the Church and realm.

The next merit of these sermons is that their author repudiates the fashionable clerical policy of ignoring the conditions of the modern world. Many of the clergy deliberately adopt the methods of the ostrich, and shut their eyes to the state of things that is all around them ; many more are genuinely ignorant of it, because, owing to their circumstances or their temperament, religion, however it appeals to them as a practical force, means nothing as an intellectual system, and it has never occurred to

them to meditate on its fundamental problems ; many others are content to classify all forms of heterodoxy, however diverse, as infidel, and to condemn even the raising of deeply felt difficulties as arrogant and blasphemous. It is, then, we think, a matter for sincere congratulation that a dignitary in high place should show himself thoroughly alive to the facts, and refuse to blink them. Canon Henson is clearly under the obsession of the spectacle produced by the contrast between the commonplaces of the educated world, alike in Oxford and London, and the popular presentment of Christianity. It was high time that some one should call attention to the gulf which is daily becoming wider, not, indeed, between religion and unbelief, but between the Christian world in the usual sense and cultivated thought. No man who is not willing to commit intellectual suicide for the sake of religion—and such there are among the highest minds—can fail to make some attempt to bridge the gulf, and reconcile, wherever possible, opposing views. This, we take it, is Canon Henson's aim and guiding motive. It does him honour. We wish him success in it. Even if he does here and there, with this laudable object in view, express himself with audacity rather than wisdom, and invite rather than repel criticism, much is to be pardoned to a man who does not suffer from the prevailing desire to be safe, or the thoroughly Anglican habit of stating a thing with the full-mouthed emphasis of tradition, and then introducing a qualifying phrase which robs the statement of all significance.

Yet, having said so much, we are bound to say more. Canon Henson's claims to leadership do not appear to us to rest on very solid foundations. That his is an adroit and alert mind is clear ; that he is alive to the import of much that is said and written around him is also true. But we see in these sermons little evidence that he has a really independent judgment on the questions he discusses. He is not afraid of the diatribes of the *Church Times* ; is he equally fearless of the charge, always levelled by the more against the less "advanced," of obscurantism or traditional bias ? We seem to detect something of that rash and uncritical acceptance of startling views which is always the danger of men who are on the one hand determined to resist the prejudice of the past, and on the other unprovided with any critical organon of their own. It is always the tendency of the journalist and the popular writer to emphasize change, to deepen contrasts, to treat his own temporary crisis as "epoch-making," and despite all his merits (and they are great) Canon Henson is more of a journalist than a critic—more of a popularizer than a philosopher. Neither in the critical views which he expounds nor in the ideas which he expresses can we discern much that is really new or original. What is new is the trenchant exposition by which he has forced the ecclesiastical world to face facts, and to recognize that there are many to whom the concrete traditions of orthodox Christianity are obsolete or superfluous, not because they are Christianity, but because they, in their opinion, obscure, at least for the present day, the illuminating brilliancy of Christianity as it fundamentally is.

There is yet one more criticism to be made. These sermons do not suggest that their author has the supreme qualification of the seeker after truth—humility. The first personal pronoun occurs with wearisome frequency. The tone of superiority to vulgar prejudice is far too insistent. The tendency to emphasize the preacher's importance as a leader of religious liberalism is a great deal too marked. Canon Henson dislikes the smug satisfaction which nauseates in a champion of orthodoxy; has he altogether escaped a self-complacent Pharisaism, which thanks God that he is not as other clerics are, or even as this bishop?

When all is said, these sermons will do more good than harm. They stimulate and alarm; they will startle those amazing persons who think that religion is bound up with ritual controversies, and show them that there is at this moment a religious question, that it is not what they think it is, that its decision is of vital importance, and that it will tax all the intellect and piety of the Church of England to extract from the present distress the seeds of future triumph, or even to save her from overwhelming defeat at the hands of the cultivated classes.

*Elizabethan Critical Essays.* Edited with an Introduction by G. Gregory Smith. 2 vols. (Oxford, Clarendon Press.)

ENGLISH writers have always felt the temptation, in the presence of such a complete and searching literary criticism as their neighbours possess, to supply the want of it among themselves, and in so doing they have not infrequently confounded confusion. In our literature as a whole writers concern themselves with the subject, style being but a function, if we may use the word, of the elaboration of fundamental material, while French or Italian is more susceptible of perfection of form, independent of the thought conveyed. Our earliest critical literature shows this confusion in its full force. Writers and teachers found themselves confronted, on the one hand with a vigorous foreign literature fully developed and organized according to rules drawn from classical authors whom they adored and revered, on the other with a native growth, to which there had been no important additions for nearly a century, in absolute opposition to every canon of literary art known to them. The two well-printed volumes before us exhibit the first half serious attempts to deal with this state of affairs; they show the variations of the position taken up by one and another, the questions in dispute among them, and the solutions proposed. Up to the present the materials for such a study have not been easy to come by, and Prof. Arber's valuable reprints have been the only sources open to students, for one need hardly take into account the Haslewood quartos of 1811–15. Mr. Gregory Smith has now given us some five-and-twenty essays, ranging in point of time from Ascham to Daniel, which contain virtually everything—in full or in abstract—of interest from a critical point of view written during the Elizabethan period. If we had any suggestion to offer it would have been that Whetstone and Nash might have been epitomized to allow of the inser-

tion of Glosson's three tracts and some hint of Mulcaster's work.

The more one reads of this mass of criticism the more one feels that amongst all the writers of the time the only one of real value to us is Sidney, and that not the Sidney who, we are told on good authority, was a mouthpiece for Italian theories of criticism. It may be that he was so; indeed, there is no doubt that he was saturated with Italian literature from Petrarch to Minturno; but with it all he was not Italianate in any sense—his attitude is English. His defence of poetry against the Puritan attack is sufficient as an answer to the arguments brought forward against it, though not strikingly original; but how illuminating are the asides, the definitions introduced by the way! His little essay on comedy, the distinction between delight and laughter, might be read to-day with profit, even if it were no longer true of our public entertainments that "we laugh at deformed creatures, wherein certainly we cannot delight."

Much of the critical writing of the Elizabethan period is concerned with prosody. The craze for classical metres which had taken possession of Italian writers, and passed thence into England, raged with fury for some score of years or more. Campion, who wrote in his weaker moments under classical influence:—

My sweetest Lesbia, let us live and love;  
And though the sager sort our deeds reprove,  
Let us not way them: heaven's great lampes doe  
diva  
Into their west, and strait again revive:  
But soone as once set is our little light,  
Then must we sleepe one ever-during night;  
now puts forward as an improvement on  
that "vulgar and easie kind of poesie":—

Let me view thee  
With thoughts and with eyes affected,  
And if then the flames do murmur,  
Quench them with thy virtue, charme them  
With thy stormy brows.

Verse, in the conception of the "erectors of a newe kinde of poerie," was made to appeal to the eye rather than to the ear: it was to be a perfect arrangement according to the rules of Latin prosody, and as a concession, English spelling was to be reformed to bring pronunciation into some closer agreement with theoretical quantity. Edmund Spenser sends to his friend verses like the following:—

If at hir Virginalas, tel hir I can heare no mirth,  
Asked why? say, Waking Loue suffereth no sleepe;  
Say that raging Loue dothe appall the weake  
stomacke;  
Say that lamenting Loue marreth the Musicall.

And askes his candid opinion of  
See ye the blinfouled pretie God, that feathered  
Archer,  
Of Louers Miseries which maketh his bloodie  
Game?

and so on. His friend neatly counters with  
What might I call this Tree? A Laurell? O bonny  
Laurell:  
Needes to thy bowes will I bow this knee, and vayle  
my bonetto;

and the honours of war would have been equal, if it were not for that amazing bit of criticism on the 'Faerie Queene' which has made Gabriel Harvey's name a by-word. One hopes that the lost 'Dreams,' 'Legends,' 'Court of Cupid,' and 'English Poet' of Spenser were exercises in this sort of poetry, which, having served their end in persuading Harvey and his kidney that Spenser

could write true poetry, were forthwith put behind the fire with scant ceremony.

Another matter which concerns Elizabethan writers much is diction. The attack on "inkhorn" terms, which began with Bale and Thomas Wilson, was continued by Puttenham, Nash, Harvey, and others. E. K., in praise of Spenser, justifies his archaism: "those auncient solemne wordes are a great ornament," if properly used:—

"In most exquisite pictures they vse to blaze and portraict not only the daintie lineaments of beautye, but also rounde about it to shadowe the rude thickets and craggy clifts, that, by the baseness of such parts, more excellency may accrete to the principall.....euen soe doe those rough and harsh terms enlumine, and make more clearly to appere, the brightnesse of braue and glorious words."

One of the best passages of Mr. Smith's introduction is that in which he deals with this matter of borrowing language from our older literature and from abroad.

These essays go far to justify the dictum that though Englishmen are often poets, they are very rarely artists. Such a phenomenon as that presented by Campion would be impossible in men of another race—the capability of accepting and teaching a set of rules totally without relation to their practice. Their "uncontented care to write better than they could" was their tribute to art, but when they set about it consciously they often produced what was neither poetical nor artistic. Their criticism, when it was of any permanent value, was based on the content and quality of their pleasure; and when it was based on critical principles, it was—during the whole period—useless, because those principles were adopted from another literature and another race. Andrew Boorde's jest of the Englishman with his borrowed clothes is as true of his criticism as of his other fashions. It was not till Ben Jonson came to his own that poetic principles and practice approximated to each other. Elizabethan criticism is out of touch with the literature of its age, because the first is exotic, the latter native.

Mr. Gregory Smith's solution of the Gordian knot we have so summarily cut is not expressed very clearly or concisely, but it does not differ greatly from this. He follows out the Puritan attack on poetry and the defence, the special problems of Elizabethan criticism, its temper, and the sources from which it was derived. The notes he supplies are full and correct, though rightly leaving much still to excite the curiosity of readers, while indicating the sources of the ideas presented. The book is one of the deepest interest to all concerned with the growth of English criticism. We congratulate the editor on a piece of work thoroughly well conceived and carried out, which will be of permanent value to students and book-lovers alike.

*Slang and its Analogues.*—Vol. VII.  
Parts I.-III. Stra-Z. Compiled and edited by John S. Farmer and W. E. Henley. (Printed for Subscribers.)

This dictionary is now complete, the first volume having been published as long ago as 1890, and we must once more express our admiration at the labour and research which have gone to the making of it. It is a work

which can never be superseded, and which every library with pretensions to completeness ought to possess. The range of illustrative quotations supplied is extraordinary, and can only be appreciated by those who have attempted dictionary-making themselves. Words are followed through the centuries, beginning, perhaps, in Wyclif, and ending in gay writers of to-day. Thus "tiptop" begins in Vanbrugh, and is traced through Goldsmith's 'Vicar,' Thackeray, and George Eliot to Mr. Whiteing's neighbourhood of John Street. Quotations from authors with some position in literature and some idea of style are, of course, more valuable than those derived from the hasty mint of journalism, but makers of dictionaries have a way of ignoring such pretensions. It is not so here, and it is pleasant to see classics like Dickens, Thackeray, and Carlyle frequently represented. In fact, the present reviewer has found that his collections of slang from serious sources have nearly always been anticipated by the diligence of the editors. Thus Jane Austen, who drops easily into familiar language on occasion, supplies the following quotation from 'Mansfield Park':

"I do not know the play; but....if there is anything a little too *warm*....it can be easily left out."

From such plays, by-the-by, the editors have derived an abundant store of out-of-the-way words. The title of the dictionary is wide, and it covers, we may note, a good many phrases in everyday use which are perfectly good English, and often embody some interesting metaphor common to many languages. Such are the many phrases noted in connexion with the teeth, which are more frequent in French than in the English of to-day. The "run of one's teeth," here explained as "keep, maintenance," would puzzle, we fancy, the average man, but is, says a recent contributor to *Notes and Queries*,

"current in conversation, especially in connexion with the appointment of a club secretary who has an annual income and the right to take his meals in the house."

People who talk of going into a business "tooth and nail" hardly realize that they represent a survival in culture when man's habits were probably arboreal, and he had not even evolved a weapon for his hands. "Touch" and its derivatives supply some interesting reading—as, indeed, every page of this dictionary does. The first quotation is of 1720: "Went to the ball at the Angel, a guinea-touch." This usage has, we fancy, gone out, but we still hear it occasionally from some of the rare people who have a distinctive vocabulary. "As near as a toucher" is in Dickens, and also a common proverb in the Midlands, if not elsewhere. To "touch," used in the sense of stealing, or getting something out of a person which he does not like to part with—such as a loan or an extra railway fare—is a delightful instance of the understatement which adds, perhaps, more to the effect of language than exaggeration. Our own columns supply a paragraph about the "touch money" which was presented to scrofulous persons by royal favour after "touching."

Two sources of language which add to the comprehensive character of this dictionary are American words, and the oddities which public schools, especially Winchester, have

derived, sometimes from monkish sources, sometimes from defunct customs already forgotten, sometimes from heroes who did one thing particularly well. The origin of the fatal ball known as a "yorker," and the verb to "york," which is not a neuter verb, "to bowl such a ball," but a verb active, to bowl a man out thus, is, we fear, lost in obscurity, but it must have been, we think, the speciality of some bowler or bowlers of Yorkshire. Warden Barter, once a great figure at Winchester, gave his name to a ball that he used to hit particularly hard—a half volley, if we remember right. While we are on the public schools we may correct a mistake concerning "The Twenty" at Rugby. This is not "the Sixth Form," but the form immediately below it, the occupants of which can claim no fags to fetch and carry for them.

Bret Harte, Mark Twain, and other masters of vivid language overseas, have brought a good many words into common use which would have made our grandfathers stare and gasp. This new element is often a puzzle, if not a scandal, to philologists; but its vividness is a strong recommendation, and since philologists do not make a language any more than coachmen make poetry, much of it is by this time ineradicable, even if one desired to eradicate it. It is nothing like so offensive at worst as false formations from learned sources. In these days of colonial expansion literature is becoming cosmopolitan, and it would be a pity if the man who calls the England he has never seen "home" were not understood when he arrived there, and so put, like Ovid at Tomi, into the position of a barbarian. A quotation of 1882 recalls the fact that a town in the Canadian North-West has been called "Ubet" after the slang phrase so laconically expressive of "You may be sure I will!" "Wilt" is glossed "verb (London), To run away, bunk," but we find no mention here or in Mr. Farmer's 'Dictionary of Americanisms' of the common use of the verb as "to droop or wither," a use which has come to us, we think, or rather returned to us, from America, as it was old English before, and still survives in some of our northern dialects, if not in Scotland. Artemus Ward had it, of course, in his mind in the passage where he said to his lady-love "Wilt thou?" "and she wilted." We saw it the other day used in the *Pall Mall Gazette* (August 30th), concerning the "Casters' Goodwood" at Kensal Rise:—

"There is a span of earth in that neighbourhood where the grass is wilted by the unconcealed scorn with which the neighbouring houses turn their backs upon it."

We mention a few things of interest, or additions, which have occurred to us in the course of our survey. For "straightlaced" no quotation is given, but a happy one could be found in Tennyson's 'Talking Oak.' To "superannuate" represents a verb and a practice by no means confined to Winchester, as many stupid and idle boys have discovered. "Thwack" is noted in 1574 and 1618, but no reference is made to its effective revival by Meredith in 'The Shaving of Shagpat.' "Tiddly" may be heard any day in the streets as a common synonym for drink, though such use is not

mentioned here. Not many people would expect to find "a waster" in the Bible, but the term is there, being one of many which have become colloquial from literary beginnings. Such is also the case with "stuff" and "swagger." This process can sometimes be retarded by a great poet; thus "weeds," in the sense of clothes, was common in the days of Milton, but now is colloquial, except for Tennyson's line in 'In Memoriam,'

In words, like weeds, I'll wrap me o'er,  
and the single phrase "widows' weeds."

Should not "week-end" be included as a colloquialism, to the history and usage of which we made a contribution (August 10th, 1901) as follows?—

"No less an authority than Dr. S. R. Gardiner notes in his 'Oliver Cromwell' that 'Oliver—if he invented nothing else—may be regarded as the inventor of that modified form of enjoyment to which hard-worked citizens have in our day given the name of the 'week-end.' He escaped from London to Hampton Court from Saturday to Monday."

"Westralia" is not a pleasing curtailment, but it has, we read here, the excuse that it was "coined to meet the necessities of the submarine cable regulations, which confine messages to words containing not more than ten letters."

'Willow the King,' the admirable Harrow song, deserves to be quoted for the use of the word for the bat, or *Punch's* ingenious lines introducing the Shakespearian association of the word:—

We to your pluck, grace, and skill owe  
That we o'er "the Willow" no more need sing  
"Willow!"

Slang is being made every day, and the current word or phrase of the period affords an interesting view into the social history of the time. We may expect the "dashing young horse-breaker" who exercised the pencil of Leech to be replaced pretty soon by some phase and phrase of motoring. "Little Mary" has come, and already gone. The diligence of Mr. Farmer may be exemplified in his inclusion of "window-dressing" in the commercial sense which was "brought into prominence during the trial of Whitaker Wright for fraud in connexion with the balance-sheets of the London and Globe Corporation (1904)." Mr. Swinburne is responsible for reviving "winducker," a querulous fault-finder, in his 'Shakespeare' (1880), which appears in the preface to Chapman's 'Iliads' of 1603.

We hardly think that such an absurd word as "wuggins" approaches the dignity of permanent record, but if it does, it might be noted that it means "worst" (e.g., "if the wuggins comes to the wuggins") as well as "Worcester College, Oxford." To explain "yum-yum" as "first-rate," "excellent," is wholly inadequate. Here and elsewhere other slang words might be used as glosses with advantage. The sense of saccharine endearment expressed by this evidently onomatopœic reduplication may be seen fully examined with all serious care by C. Stoffel in his 'Studies in English,' which are largely concerned with the "Arry Ballads" of *Punch*.

The editors, as we pointed out in a previous notice, generally eschew derivations; but where they are evident, or, at any rate,

tolerably certain, they should be added, for they often clear up the obscurities which gather so rapidly round words of popular coinage. The world knows but little of the makers of its everyday language, which comes from all sorts and conditions of men. Tradition associates a Wellington with the old "twopenny damn," an omnibus driver with the modern "Twopenny Tube."

*The Chronicle of St. Monica's.* Edited by Dom Adam Hamilton, O.S.B. (Sands & Co.)

Soon after the violent dispersion of English nuns by Henry VIII. many betook themselves to the communities established on the Continent. After a while not a few ladies of those families that clung to the unreformed faith were anxious to enter the religious life, and hence various communities were founded entirely for the benefit of our own countrywomen. The greater number of these houses were removed to England during the nineteenth century, whilst the course of events in France during the last two years has caused others to follow their example.

Only one English community of nuns can be said to have preserved its continuity from pre-Reformation days, namely, the Bridgettines of Syon. But the Benedictine nuns of Brussels, now at East Bergholt, date from 1598; the Poor Clares of Darlington were founded at Gravelines, 1609; the Franciscan nuns of Taunton are the community founded at Brussels, 1621; the Daughters of St. Theresa at Lanherne and Darlington came over respectively from the nunneries of Antwerp and Lierre, which had been founded in 1619 and 1648; whilst the Dominican nuns of Carisbrooke were founded at Vilvorde in 1661.

Perhaps the most interesting of all these communities of English ladies, founded on foreign shores in the days of persecution, since established in their native land, are the Canonesses Regular of St. Augustine, now at Newton Abbot, but originally established at Louvain in 1609. This house was a colony from the Flemish convent of St. Ursula in that city, where English nuns had been received in considerable numbers for many years. The first English sister to enter St. Ursula's went there in 1548, and so popular did this house become with English families of repute that the sisters from this country soon outnumbered their Flemish companions. In 1569 an English prioress, Mother Margaret Clement, was elected, and in 1606 the English nuns numbered twenty-two. In this latter year Mother Clement lost her eyesight, and on her resignation being accepted, an English sister, Mary Wiseman, was nominated as her successor, and received twenty-five votes; the other candidate, the sub-prioress, was Dutch, and received but seven votes. The visitors, however, refused to sanction the English nun's election, her age not being canonical, and appointed the sub-prioress as superior. The largely predominant English section lived peaceably under the Dutch prioress for two years, but at the end of that time several of them obtained episcopal and Papal sanction to leave the Dutch convent, and found a new cloister of St. Monica in

the same city, which was to be exclusively English.

The Chronicle of St. Monica's, a manuscript volume of upwards of 600 pages, gives the story of St. Ursula's from the year 1548, when Sister Elizabeth Woodford, an expelled nun of Burnham, found refuge there, and contains a lively, but simply written account of the founding of the purely English house of St. Monica and of its history throughout the seventeenth century. The present volume contains the first half of the Chronicle—down to 1625—divided into six chapters. To each of these chapters Dom Hamilton has prefixed an able preface or introduction, wherein he supplements from various manuscript records or printed works the information given in each section.

The Chronicle itself forms interesting and occasionally pathetic reading, as it dwells on the early struggles and hard life of the little community of English ladies reared amidst delicate surroundings in their foreign home; whilst their continuous and steady accessions from leading Roman Catholic families at home kept bringing them into contact with the strifes and struggles of their native land:—

"Their bread was of coarse rye, their beer exceeding small. Their ordinary fare was a mess of porridge made of herbs called *warremus*, sodden together with water only; and thereto they added at dinner a little piece of black beef about the greatness of two fingers, and at night for supper they had only a dish of some three or four little pieces of mutton, sodden with broth, which was to pass a table of ten nuns, to this was added bread and butter; nothing else. In Lent also, when they fasted, the fare was very hard, for they had only a mess of porridge of the Dutch fashion, half a herring or suchlike thing each one, and some little portion of peas dressed with lamp oil. Only, one day in the week, the Lord Mayor's wife of the town gave the religious a dinner, of charity, and then they had a portion of salt fish about the bigness of three fingers, with little spoonful of salad oil, which was accounted great cheer. For their collation at night, nothing else but a piece of the aforesaid black rye bread and small beer. Only, one day in the week, each had a portion of common gingerbread, of one finger's thickness."

The English sisters were not so used to hard diet as the Flemish, and they were each allowed a little loaf of wheat bread a week, provided by the alms of their friends at home. Some of their labours were hard for gentlewomen to undergo. One of their most severe tasks was the washing of their linsey-woolsey clothes, which had to be beaten, with the result that some were sore in all their limbs after washing day. They also helped to mould the great loaves of rye bread, to weed the paved courts within the cloister, to sweep the house, and to weave linen in looms.

"The English nuns, also, being young, helped the old Dutch religious in their cells to go to bed, and, when they needed it, made daily their beds with joy and humility for God's sake, such as might in the world have been their chambermaids."

Mary Wiseman, of a good Essex family at Braddocks, was the first prioress of St. Monica's. In her earlier life she suffered much for her religion, particularly at the hands of that infamous pursuivant Topcliffe. He was able to prove against her that she

had relieved a French priest by giving him a crown, and for that offence she was brought to the bar, and, refusing to plead, was condemned to be crushed to death. Her life was spared by the direct intervention of Queen Elizabeth; but she remained fast in prison until the end of that long reign. It is impossible to resist quoting one story of her notorious persecutor, which was, according to the chronicle, "a miraculous thing":—

"Upon a time her friend Topcliffe passed under her window, being mounted upon a goodly horse going to the Queen, and Mrs. Wiseman, espying him, thought it would not be amiss to wash him a little with holy water; therefore took some which she had by her, and flung it upon him and his horse as he came under her window. It was a wonderful thing to see; no sooner had the holy water touched the horse, but presently it seems he could not endure his rider, for the horse began so to kick and fling that he never ceased till his master Topcliffe was flung to the ground, who, looking up to the window and raging against Mrs. Wiseman, called her an old witch, who by her charms had made his horse to lay him on the ground; but she, with good reason, laughed to see that holy water had given him so fine a fall."

The express intention of the chronicler of these annals was to put on record what she could learn from her companions of their connexions and descent, and of the trials they had experienced in their own country. Hence her pages contain more that is pertinent to the Roman Catholic homes of England than to the cloisters of a Flemish convent. It is on this account that the chronicle forms a genuine addition to the inner and social history of this country during Elizabethan and Jacobean times. The late Father Morris and other writers of the Roman obedience have occasionally cited from this record, but its complete publication down to 1625 is welcome. In these pages there is much of interest pertaining to such families as the Cloptons and Copleys, the Giffards and Cliffords, the Constables of Flamborough and Everingham, the Throckmortons, the Lucy's, the Plowdens, &c. One of the interesting illustrations gives likenesses of the four sisters Tunstall who were canonesses of St. Monica's; they were the daughters of Francis Tunstall of Wycliffe, and of Cecily Constable, daughter of John, Viscount Dunbar. Two other valuable plates give facsimiles of pathetically braveletters which William Howard, Viscount Stafford, executed in 1680, addressed to his daughter, a nun of St. Monica, the last of them being written the day before his death.

Some of the accounts of the means whereby those who became professed nuns were brought into the Roman faith are most quaint, and are full of the strange but honest credulity of the days of James I. Elizabeth Godwin, of the city of Wells, professed in 1622, became serious in her religion through the instructions she received from a young physician who was "very fervent in spiritual things":—

"Once coming into the entrance of a town he espied the devil sitting upon a stake in the likeness of a black crow with a dark mist about him, which led him soon to suspect who that crow or raven was. Wherefore he took up stones and flung them at him. But the foul fiend cared not for them nor stirred at all for all that he flung.

He seeing this took out his beads and flung them at him, and then he presently flew from thence on the top of a plum tree which was in an orchard thereby, and thus taking the upper branch which came from the body of the tree with his claw, he made no more ado but with his black claw took the whole tree by that sole branch, and wrenched it once or twice about, and thereupon plucked it up by the root and laid the whole tree therealong pulled out of the earth, and so vanished away, leaving a filthy stink behind him. After that the people round about came wondering to see the tree so plucked up and laid flat above man's power."

The volume is well printed and illustrated, handsomely bound, and concludes with a variety of original pedigrees. Finally, Dom Hamilton is to be congratulated on his thorough work as editor.

#### NEW NOVELS.

*The Last Hope.* By Henry Seton Merriman. (Smith, Elder & Co.)

HENRY SETON MERRIMAN for long occupied a distinguished position among the novelists of the day, and he secured that high place by two qualities—he invariably chose a romantic atmosphere, and he always told an admirable tale. Both these qualities are visible in his latest (and, unfortunately, his last) book. The subject he selected is drawn from a field which has been fertile to the imagination of our novelists. Several writers have treated of the supposed escape of the little Louis XVII. during the last few years, but no one, so far as we are aware, has achieved the romantic glamour of Merriman's story. He does not lay it down as a fact that Louis escaped; we are left to form our own conclusions. The story opens with the visit of the Marquis de Gemosac, a French Royalist, in the year 1849, to the East Anglian coast. There is a report current in France that a son of the escaped king is living there as a simple sailor, and, picturesquely enough, Loo Barebone (who may be assumed to be Louis Bourbon), is introduced to the Marquis and the story. The introduction is effected by a certain Dormer Colville, an English adventurer of good standing; and although we instinctively at the outset distrust Colville, and later have evidence of his bad faith, the identity of Loo Barebone remains more or less unsolved. The dramatic instinct of the author has seized upon the eve of Napoleon's unscrupulous *coup d'état* as the period of the narrative. The result is that the intrigue which is set on foot by the French royalists is eagerly followed by the reader. Such a plot demands, of rights, an ending which cannot be conventionally happy; but no one will complain of the close, which is inevitable, and which solves problems, or at least leaves one problem for ever insoluble. Perhaps the finest passage in the tale is this conclusion in its simplicity of emotion, and its utter want of fuss. That, also, is one of the writer's characteristics. He never forces the note; he is steadily restrained; and those who expect the vein of Ercles from him will be doomed to disappointment. His methods are gentle, direct, and touched with melancholy. Where his weakness lies is in his limitation of character. He has not sufficient variety; he uses the same types over and over again. He is inordinately fond of a strong silent man,

and he affects quiet heroes and heroines. After the storm and stress of the usual romantic characters of fiction this is a distinct relief, yet one cannot but admit that he overdoes it. He loves characters such as, in this book, John Turner, the English banker in Paris, by whose machinations the royalist plot is upset. But John Turner is not wholly convincing, and he has too much resemblance to a family type. One admirable point in this novelist's work is his economy of incident. He has plenty of invention, as we can feel, but he does not pour it upon his pages recklessly. He restrains himself here as in all else; so that the reader is not bewildered by a flow of episodes, but proceeds leisurely along the ordered route prepared for his delectation. Henry Seton Merriman cannot be considered a great inventor of character, but he is far above the average level of the novelist in this respect, and that, taken with his expert skill in story-telling and his artistic restraint, has given him his well-deserved popularity. Looking back on his work, one would say that '*The Last Hope*' is one of his very best novels. It is not often given to a novelist to lay down the pen while at his highest.

*Double Harness.* By Anthony Hope. (Hutchinson & Co.)

This new book by a well-known writer is not conceived and executed on his usual lines. Anthony Hope has, of course, more than one mode of plan and presentation, and '*Double Harness*' is a variant on those we happen to know. What will his many admirers think of it? The book is not "romantic," and it has not the lightness of style nor the deftness of touch belonging to the '*Dolly Dialogues*'. Perhaps they will not agree that the story is, as a whole, imperfectly fused, long-winded, and in places lacking in the true instinct for essential matter. We say it tentatively, but we think that if a good many pages and a good many people had been suppressed the remainder could only have gained. But at first sight the positive rather than the negative aspect is apparent. The story begins briskly, promisingly. We are introduced to what should become novel and amusing characters, situations, and emotions. But they do not all evolve on this wise. Especially, there is a youth—brother to the heroine—who expresses his views of life and love with some force and piquancy. We believe we have got hold of a personality not of the everyday sort. Presently a reverse process begins. The young man becomes not the person we had hoped, but another, and that other—a bore. It is a pity. The hero and heroine, as, in spite of their modern surroundings, they must be called, are also, but more particularly the heroine, disappointing. The early scenes of their courtship are prettily tricked out and set forth. When they are married their troubles begin. And married troubles in many novels—certainly in English ones—are apt to drag. Most of these young folks' grievances are imaginary, and the somewhat finely drawn sentimental complications are wearisome. The *dénouement*, when husband, wife, and lover gather at the Sailors' Rest (an inn by the sea), seems to us rather

unimpressive, though it is worked up with evident care and determination. Before this, however, the matrimonial pains and pleasures of at least half a dozen other couples (who form a "set" surrounding the young people) have been introduced. These, with a few other "free lances" who hang on the skirts of the principals, have the freedom, so to speak, of each other's houses and tongues. They all talk one another over very freely, and proffer advice, cynical or kindly, in or out of season. The atmosphere is somehow a little heavy, and at the same time trivial. The talk and some of the scenes seem over-elaborated. One fancies, indeed, that there is not much method here, rather a mass of latter-day sentiments and situations. In the finale, where Christmas and a general reconciliation of discordant elements set in, there is almost a suggestion of Dickens himself. Even the uncritical reader may remark the touch too much in the scene where the heroine welcomes the released convict. Small inelegancies of speech and thought may be also despaired, but these may be mere marks of shrewd insight into human nature and the ways of a certain section of society.

*Lindley Kays.* By Barry Pain. (Methuen & Co.)

APART from the special interest always attaching to the serious reflections of any writer who is known to the world mainly as a successful humourist, '*Lindley Kays*' may fairly be called an interesting book. Its chief fault is lack of unity and cohesion. The early chapters, which record the experience of a clever and sensitive boy harassed by an over-conscious father and a not over-conscious schoolmaster, are charmingly written, and give a strong impression of reality. Our sympathy and affection go readily out to Lindley in his unhappy boyhood, and we are unpleasantly surprised when, under the sunshine of unlooked-for prosperity, he ripens into a rather worthless specimen of the "superior" young man. His subsequent achievements, again, as a popular dramatist and an up-to-date tradesman, make undue demands upon our powers of belief, and at the end we are left in doubt as to what manner of man the author really desired to set before us. The other characters, male and female, though scarcely more than sketches, are for the most part successful, and we are gratified by many acute remarks on such varied subjects as grammar-schools, actor-managers, and women's clubs.

*The Black Shilling.* By Amelia E. Barr. (Fisher Unwin).

THE extraordinary personality of Cotton Mather, minister and witch-finder, has evidently a strong though half-repellent fascination for the author, and that her careful study of his character has been made in no unsympathetic spirit is evident from her recognition of the passionate sincerity which underlay his truly terrible delusions. But conscientiousness and even sympathy are not the only qualities which an historical novelist who is to make things real to his readers must bring into play, and in the present instance we cannot feel that

the author's figures are really alive. Her lack of the so-called "historical sense" becomes especially manifest in the language attributed to her characters, which, except in cases of direct quotation from contemporary documents, differs scarcely at all from that of the present day, and it is mainly in consequence of this that figures in some cases well drawn do not strike us as belonging to the world of two hundred years ago.

*A Flash of the Will.* By Winifred Stanley. (Chatto & Windus.)

It is, of course, a truism that many minor novels are ruined by the fact that their writers take themselves and their characters too seriously. This is regrettable in the infrequent instances in which the author shows signs that but for such failing he might produce really creditable work. '*A Flash of the Will*' is a case in point. Had not the author fallen in love with her heroine she would have been able to judge better of her effect upon other people. They, instead of a heroine, may see nothing but a self-centred, priggish, and neurotic female of the type that flourished in fiction in the latter years of the nineteenth century, but is now, fortunately, almost extinct. This young person, who is described, on insufficient grounds, as a genius, and who is by no means worthy of her excellent if solid husband, is dissected with a wealth of detail which culminates in the account of an altogether inconclusive love episode with a faint-souled Russian. Could she have been left out altogether, the small residue of the novel would have been better worth reading. Some of the minor characters—for example, her mother and husband—are cleverly drawn, and the author shows considerable gift of expression.

#### QUOTATIONS.

THE third edition, revised and rewritten, of *Classical and Foreign Quotations*, edited by W. Francis H. King (Whitaker & Sons), is a thoroughly trustworthy collection, and the best single volume of its kind. Pains have been taken to verify the quotations, and some are included which we have not seen in any previous work, such as the sixteenth-century original of "*Rome was not built in a day*," which was exhibited in *Notes and Queries* some two years ago. It seems odd that so familiar a phrase should not be found at an earlier date; but others have defied discovery altogether, forming a section of '*Adespota*' in Mr. King's work. He has, of course, profited by the work of others, but we are much struck by the thoroughness of his research. The indexes supplied are excellent, and the disappearance of the mottoes of the British peerage which were included in an earlier edition does not cause us any profound dismay. The best use has been made of the four hundred pages of the work, but at a future date it might be extended to two, or even three volumes; there would then be room for Spanish proverbs (even "*Cosas de España*" is not here) and increased space for the other main modern languages, especially French, which is the language of epigram. There might be added, for instance, the significant tribute to the Borgias:

"Qui mange du pape en meurt,"

and the well-known

"L'Amour est l'histoire de la vie des femmes; c'est un épisode dans celle des hommes,"

which has been enlarged on by Mr. Dooley and other modern epigrammatists.

"Die Kraft ist schwach, allein die Lust ist gross," of Mephistopheles in '*Faust*', is a familiar quotation in Germany, as Mr. King, we dare say, knows, since he has consulted Buchmann's '*Geflügelte Worte*'. That admirable book, with which ranks '*Chi l'ha detto?*' the Italian collection we noticed the other day, has passed through over twenty editions. We wish Mr. King similar success, for scholarly works of this kind are so rare that they ought to secure a wide circulation when once their worth begins to be recognized.

A really learned quotation or two, says Heine, adorns the whole man, and *A Manual of Chinese Quotations*, by J. H. Stewart Lockhart (Hongkong, Kelly & Walsh), which has reached a second edition, affords real insight into the ingenuity and picturesqueness of the Oriental maker of proverbs and apophyses. We suspect the modern novelist of inventing most of his pretty flowers of the sort; but here one can find Chinese text and English translation side by side, with reference to Chinese classics, and such fine scholars as Legge, to prove that the whole is genuine. The quotations are ranged under headings, and a good index is, we are glad to see, provided. Much, of course, of everyday reflection and metaphor is common to all peoples. Thus in China heaven is "the azure vault," and to converse is termed "to chat on the weather." "The loud sound of crackers dismisses the old year" is a proverb which might have come out of Brixton. "Like the music of lutes," an expression for the happy union of man and wife, recalls Tennyson. Poetical touches are frequent. We possessed for some years an ornamental Chinese scroll which read, "The moon's print on the lake is as one great pearl." Flowers, trees, and animals supply many pictureque phrases. *Aesop* is, to a certain extent, repeated, but there are many new comparisons in these sections. Thus "A pheasant on the wing" expresses the perfect structure. In many cases traditional figures are associated with common acts, or with virtues, even as Hatim is the type of hospitality in Persia. The devotion of parents to children and vice versa is frequently inculcated. The mother of Chung-ying used to make her son eat pills of bear's gall and gentian in order to keep him awake at night for purposes of study. The section on clothes ends with the following wise remark:—

"Although it is a personal calamity to have inappropriate clothing, still it is only the man of superior mind who is not ashamed (when dressed) in a robe quilted with hemp."

This reminds us of Dean Stanley's splendid indifference to the loss of a collar-stud when he was dining out.

The Oriental habit of self-depreciation is amusingly exhibited. Thanks for a letter are expressed by "I have disgraced you by receiving your ornate calligraphy." "The small art of the wood-weevil" is an elegant way of referring to one's own culture. Epitaphs originated with Fu I. Nearing his end, he woke up and said, "Fu I loved the green hills and the white clouds. He died of drink. Alas!" The same must have been, one surmises, the fate of Liu Lung, who gave rise to the dictum, "Just five gallons more to cure the blues." A person who bought official position with money was hated by all as "stinking of brass," which is good Yorkshire dialect as well as Chinese.

Throughout there is, of course, a recognition of scholarship, and the results of examinations, which would astonish the world of to-day, and the section on 'Literary Matters' is interesting. All who have the delicate and ungracious task of altering other people's work should remember that they are requested to "bestow their axe with the skill shown in

the case of the man of Ying," who had a little bit of mud like a fly's wing on the end of his nose removed without injury by an artisan very skilful with the axe. Publishers' "readers" would certainly wish to avoid the fate of Yen and Pu, two disciples of Confucius, who, "when they died, became literary revisers in the lower regions." There is one literary proverb of China which we do not find here, and which stays in our memory: "In the ink-slab fields there are no bad crops." If literature, as seems to be indicated here, always maintained an excellent level or brought full compensation according to its merit, the Occidental world, at any rate, would be an easier place to live in, and criticism might lose the suggestion of carping now associated with it in the English language.

#### THEOLOGICAL BOOKS.

ARCHDEACON WILSON'S *Cambridge Lectures on Pastoral Theology* (Macmillan & Co.), if every other course of lectures delivered under the same trust were ineffectual, would go far to justify the endowment. The book makes one wish that the Archdeacon were placed in some position in which he could exercise a permanent influence over the thinking undergraduate and the unthinking ordinand. No one who knows the universities of the present day will deny that the majority of the more cultivated and serious-minded undergraduates—"the men that matter," as Mrs. Humphry Ward says—have no thought of taking orders, and, if they do not actually despise Christianity, profess but the slightest interest therein, being, it would appear, repelled rather than attracted by its official exponents. The absorption of the latter in recondite paleographical studies, and their aloofness from lay interests and literature, are a main cause of this. This is heightened by the existence of a class of men who do pay attention to them, and seem to get what they need—the professed ordinands. It is the evil fate of our present system that these men, often of strong character and personal charm, have for the most part no interest whatever in the fundamental philosophical problems which underlie religious belief and occupy the minds of intellectual men, while the system of theological training at present in vogue not only fails to inspire such an interest, but very often causes them to identify theology with minute matters of MSS., versions, and "variae lectiones," of which they as a rule underestimate the significance. The result is that for the typical ordinand not the university, but the theological college, is the chief intellectual and formative influence. There, at least, he learns something of the meaning of the Christian faith, and also even the possibility of its being questioned by honest and serious men. One such man once remarked to the present reviewer that he did not realize anything of the nature of the difficulties of belief until he began to study at a theological college. The extremely narrow and limited outlook of these latter as compared with a university may be seen by any one who cares to look at Mr. Whitham's recent work on 'Holy Orders,' although, of course, many of the teachers do not share its illiberal sentiments. The increasing alienation of the clergy from the serious-minded men of the educated classes is largely the result of this, and the narrowness (not in creed, but in interests) of the divinity school is at least as much responsible for it as the atmosphere of the theological college. Now a work like the present ought to counteract to some extent this evil tendency. Addressed expressly to ordination candidates, it will, we hope, have, through its author's reputation and its intrinsic merits, a far wider circulation. Its philosophical basis is not its strongest point. That consists in

the Archdeacon's reverence for facts, in his loyalty to truth, however reached, and his resolute opposition to the doctrine of reserve. What could be more wholesome doctrine for the complacent and too often contemptuous curate than this, "It is impossible to teach the working man till you begin to learn from him"? How few of the clergy, hard-working though they be, have even realized the truth about themselves, that they "have great resisting, but little inspiring power"!

The Archdeacon declares that "much of the virile mind and heart of the country is outside our Church and all Churches." So far from attempting to remedy this evil, thousands of the clergy are unaware of its existence—the exotics of the theological college, often the most earnest and devoted of the younger men, least of all. So much for the attempt of the author to remove blinkers.

In the third lecture he tells his hearers:—

"You must, in the first place, convince yourself of the inestimable value of all knowledge, and vow never to join in, or even to tolerate, the attempts of the ignorant, the timid, or the intolerant to disparage it. This must be your immovable attitude, even when knowledge, as it grows, seems to alter the proportions of your existing faith.....We, of all men, must be priests of truth; for God is truth, and every truth won by man brings man nearer to God."

If this seems to any one a platitude, we would beg him to attend any meeting of the clergy of a rural deanery taken at random, when anything savouring of novelty is being discussed. Dr. Wilson goes on to complain

"of the very imperfect religious education which from our pulpits, and in our schools, we offer to our people. Reflect that in every other subject.....teachers stimulate to the utmost the critical and literary, and scientific spirit, they encourage activity, originality, and independence of thought."

This he compares with the picture given by Ibsen, true of too much Church teaching:—

It's all so easy: Faith, you see,  
Broad-based upon authority,  
Which being upon learning stayed  
May be implicitly obeyed,  
While rule and ritual leave no doubt  
How faith ought to be acted out.

That this book is unlikely to be popular with those who still adhere to the feeding-bottle method is clear enough. As the writer says:—

"The old mediæval ideal of a university, which still haunts us and in particular haunts the theological schools and colleges, is that of simply conserving and transmitting knowledge and opinion."

Fair enough to theological colleges, this estimate does, we think, less than justice to the mediæval universities, which were centres of discussion and criticism.

On the ethics of Conformity the author's remarks are of especial value, and he alludes to one argument we have often wondered to see so little used—the practice of the founder of Christianity:—

"If it occur to him that our Lord, in teaching as He did in the Sermon on the Mount, was at far more points in conflict with the old law, and yet described Himself as only 'fulfilling' it, he will be disposed to concede that we may enlarge the interpretation of our formularies without contradicting them, and purify from what is temporary without destroying them."

He then goes on to another point, which is marvellously ignored by those who desire to bind every one to a single literal interpretation of the formularies—the fact that conformity means loyalty to an institution, and not a "notional assent" to certain forms of words. The castigator of schism ought, in fact, to bear in mind that the conformity of the "liberal" Churchman is a direct act of homage to his own principle of the reality of the life of the society and its demand on the allegiance. It should, on the other hand, be remembered by the orthodox Evangelical that John Wyclif found no difficulty in continuing to minister as an incumbent in the mediæval

Church, although his whole interpretation of its system was in direct opposition to that of tradition and authority:—

"The continuity, moreover, of our Church is a continuity of worship, of sacraments, of ministry, of pastoral care, and of organization, much more than it is a continuity of theological formulæ and opinion."

We are told that

"the fixity of interpretation of our formulæ, in our own Church, if it really existed, would be as fatal to truth and as embarrassing as the doctrine of Papal infallibility, only throwing the infallibility into the past instead of the present."

We agree, except that it would be more embarrassing. It is this fact that is the explanation of many conversions to Rome. Men who believe in authority prefer a living authority. It is indeed true, even of that Church, that, as the Archdeacon says, "a reformed church must be a reforming church." It is the failure to see this that has been the curse of reformed orthodoxy in the past no less than the present. Milton had to protest in a very similar way against the attempt to decide everything by the authority of Zwingli and Calvin:—

"We have lookt so long upon the blaze that Zwinglius and Calvin hath beacon'd to us that we are stark blind."

Dr. Wilson is opposed, as we said, to the doctrine of reserve, and believes that we ought

"so to teach religion in every home, and every school, from the infant school to the university, that men and women shall have as little as possible to unlearn."

We conclude this notice by comparing his bold assertion that "the thought of progressiveness makes theology alive," and his condemnation of the opposite view as "atheistic," with a parallel passage from the 'Areopagitica,' which admirably sums up the whole book:—

"To be still searching what we know not by what we know, still closing up truth to truth as we find it, for all her body is homogeneous and proportional—this is the golden rule in theology as well as arithmetic, and makes up the best harmony in a church, not the forced and outward union of cold, neutral, and inwardly divided minds."

*The Didache; or, the Teaching of the Twelve Apostles.* Translated, with Notes, by G. C. Allen. (Apostol Press.)—Mr. Allen says in his preface:—

"It remains to be said that the translation of the text was completed before I had seen Dr. Taylor's admirable version. It was taken up as an amusement for the leisure hours of vacation, and it is a satisfaction to find, on comparing the two, that I have differed from him in no important particular." The natural effect of such a discovery might be expected to be that Mr. Allen would keep his translation in his desk; but instead of this, he proceeded to write notes, borrowing largely from Dr. Taylor's lectures, and he now gives the following reason for publishing his book:—

"The present edition is simply an attempt to bring to the notice of those who have little opportunity for the study of patristic literature one of the most interesting and illuminating discoveries ever made in patristic history."

Mr. Allen's motive is thoroughly good, for there is no doubt that the perusal of the 'Didache' will be of great benefit to all who wish to know something of early Christianity.

In addition to the translation of the 'Didache,' Mr. Allen supplies renderings of the letter of Pliny about the Christians and of passages from the Epistle of Barnabas and from Justin Martyr. All these works have been translated over and over again, and Mr. Allen's versions are not particularly excellent, nor do they present any new features. The 'Didache' is easy to translate, except in a few passages which have puzzled all commentators, and Mr. Allen has been able only to repeat in regard to them what has been already said. In some passages

he might have been a little more careful. Thus he translates τέκνον, "son," but in one place he renders τέκνα more accurately "children." In one of the extracts from Justin he does not seem to be acquainted with the meaning attributed by Sophocles and others to the word κράμα. Κράμα is the modern Greek word for wine, though it originally meant mixture. It is used with epithets, such as "strong," where the idea of mixture has totally disappeared. Κράμα has been taken to have the same usage, and where Mr. Allen, following old commentators, translates "a cup of mingled water and wine," it should be "a cup of water and wine." The translation has an important bearing on a controversy with which Mr. Allen does not seem to be acquainted.

Mr. Allen's notes are well selected, and free from bias. The tone of the book throughout is good. In one or two of his notes he shows that he is not well read in recent theological literature. Thus in treating of the Lord's Prayer he presents the texts of St. Matthew and St. Luke in parallel columns with that of the 'Didache,' but he has taken the text of St. Luke from some old edition, not from that of Westcott and Hort or Tischendorf, which is very different.

The book has far too many misprints. It has such names as "Krawntzky" and "Xnophon." "Danish" stands for Daniel, and "De Ovat" for 'De Orat.' In passages taken from Greek writers breathings, accents, and letters are frequently wrong.

*Christianity in Talmud and Midrash.* By R. Travers Herford. (Williams & Norgate.)—Early Rabbinical tradition relating to the founder of Christianity is hopelessly confused, and it is only with the utmost skill and circumspection that one can hope to extract a grain of historical fact from the half-serious and half-ironical notices to be found in the unexpurgated copies of the Talmud. According to one tradition Jesus was actively opposed by a Rabbi who lived about 100 B.C. Another tradition connects Him with a person who lived about 100 A.D. He is said to have had five disciples, but only to one of these is a name assigned that can be clearly identified with a name in the list of the twelve. The place of execution was not Golgotha, outside the gates of Jerusalem, but Laid (Lydda), and Jesus was stoned instead of being crucified. Mr. Herford very largely realizes this confusion. At the very beginning of his inquiry he has to say that "the Talmud knows that His mother was called Miriam, and knows also that Miriam (Mary) of Magdala had some connexion with the story of His life. Beyond that it knows nothing, not even the meaning of the names by which it refers to Jesus."

The medley before us seems hopeless from an historical point of view. There is so much irony, and either conscious or unconscious modification of details, that it is very venturesome to build anything on Talmudical statements relating to Christianity or to persons who were more or less in sympathy with it. Take, for instance, the famous case of Rabbi Eliezer b. Horqenos, who lived at the end of the first century and the beginning of the second, and who is reported to have been arrested by the Roman authorities as a suspect Christian. According to Mr. Herford, "It is certain from the recorded words of R. Eliezer, which are very numerous, that he was by no means a Christian." Another interpretation which the facts would bear is that R. Eliezer at one time really had strong leanings towards Christianity, and may, indeed, have joined a body of Jewish Christians, but that he later renounced his Christian connexion and returned to the Rabbis. It would on this theory be natural that his Rabbinical colleagues should be anxious to preserve only those sayings of his which were in harmony with their own teaching, and ignore all the

rest. We find ourselves in closer agreement with our author on the vexed question of "Minim" and "Minuth." The traditional opinion has been that the Minim were Jewish Christians, and that, therefore, Minuth denotes one form or another of Hebrew Christianity. But in a number of passages relating to these sectaries reference is clearly made to some kind of gnosticism and to alleged corruption of morals rather than anything else. On this the theory has been built that the Minim were not Christians at all, but a sect of Jewish gnostics. After a careful survey of all the available evidence, however, Mr. Herford comes to the conclusion that the Minim were Jewish Christians, although the name may occasionally denote other heretics. There are, indeed, a number of passages in which Christianity is plainly indicated, and we should with greater confidence than Mr. Herford explain the mixed character of the references by the polemical ardour of the early Rabbis, coupled with the hopeless confusion of ideas and facts to which we have already referred. Further sifting of the evidence bearing on these problems will no doubt be necessary, but our author has rendered scholars a great service by collecting and translating the Rabbinical passages found scattered over a wide field of abstruse literature. His comments are free from bias, and he never allows himself to travel beyond the lines within which his own investigations have been conducted.

*Paradosis; or, "In the night in which He was (?) betrayed."* By Edwin A. Abbott. (A. & C. Black.)—This is the fourth book in the series which the author names "Diatessarica," and it shows, as do the others, a vast amount of learning combined with critical ingenuity that is almost bewildering. Dr. Abbott's contention is that the words of St. Paul, I Cor. xi. 23, should be rendered, "In the night in which He was delivered up [by the Father as a sacrifice for sinners]," and not, as in the Revised Version, "in the night in which He was betrayed [by Judas]." The verb rendered "betrayed," it is pointed out, ought always, wherever it is applied to Jesus in the Pauline Epistles, to be rendered "delivered up." Two questions are suggested: "Why may not the Apostle have used the word here in the sense in which Jesus Himself used it in the Gospels?" and, "What do you gain by the new rendering, which is a mere matter of taste?" Dr. Abbott attempts, and this is the purpose of his book, to answer these questions by showing that "our Lord did not use the word in the sense of 'betray' in the Gospels, when He predicted His passion and resurrection, but always (in such cases) in the sense of 'deliver up.'" Our Lord had in view the original meaning of Isaiah's prophecy, it is urged, and therefore from the first He contemplated His passion as an "intercessory sacrifice." In answering the second question Dr. Abbott says:—

"We gain an immense help towards the recognition and sincere worship of our Lord as God. There is all the world of difference between the mind's eye of a seer fixed in a kind of second-sight on Judas and the mind's eye of a Saviour and Son of God fixed on the inscrutable wisdom with which the Father over-rules sin and suffering so as to make them subservient to the redemption and perfection of man."

The reverence inspiring these words makes any criticism of them almost appear to be irreverent; but it is to be pointed out that, while we may accept all Dr. Abbott's conclusions in regard to the import of words and their proper rendering into English, we are not compelled to follow him in his theological deductions. It may be granted at once that our Lord had in view the prophecy of Isaiah, but the application to Himself of words pointing to a suffering Messiah with a divinely appointed mission does not necessarily suggest

the mind's eye of a Saviour and Son of God fixed on the inscrutable wisdom of the Father manifested in His scheme of redemption.

Dr. Abbott's critical method may be illustrated by his examination of the words, *εἰς τὴν ἐμὴν ἀνάμνησιν*. He finds that in classical Greek they would naturally mean "with a view to my reminding [some one of something], including reminding [oneself], i.e., recollecting." He turns to the Septuagint, in order to understand the meaning of *ἀνάμνησις*, and to the Jewish Prayer Book and the Talmuds; and refers also to post-Pauline writers. No instance is found of *ἡ ἐμὴν ἀνάμνησις*. Dr. Abbott says

"that by its rarity, and by its apparent reference to the old Levitical *ἀνάμνησις*, it would seem to lay emphasis on 'my reminding,' i.e., the New Reminding as distinct from the Old Reminding."

In explanation of the New Reminding he points to Christ's promise of the Paraclete, who will "call to your minds (*πειραγήσει ὑμᾶς*) all that I said to you." He proceeds to say that

"to Jews, 'my own reminding' would perhaps suggest 'my own reminding [of God, in your behalf],' i.e., 'my own intercessory offering instead of your inadequate one';"

and, further, that

"the Johannine view is that the old Hebrew or Jewish 'intercession' and 'reminding' are now swallowed up in presence, or complete unity."

He concludes thus:—

"The Father needs no 'reminding.' But the words 'Do this to my reminding' mean 'Do as I do that ye may receive my abiding Presence and Spirit, reminding you of the Son, and through the Son, of the Father who is in you with me, and in whom alone you have your being.'"

It is difficult to say that the "reminding" does not imply all that Dr. Abbott asserts is its meaning; but it is also difficult to say that it does. But if we must accept the rendering "to my reminding," we must certainly take the words in connexion with "do this"; and "do this," as the context requires, must be associated with the death of Christ. The *doing* refers to eating the bread and drinking the cup; and the Apostle says, "For as often as ye eat this bread and drink this cup, ye do show the Lord's death till He come." Does not the "reminding," then, point to the death?

*The Christian Idea of the Atonement.* By T. Vincent Tymms. (Macmillan & Co.)—We do not know of any book which we would sooner see in the hands of young students of theology than this of Dr. Tymms. It is without the unsympathetic qualities of Dr. Dale's brilliantly written book; it possesses a lucidity and an attractiveness for which readers of M'Leod Campbell or Moberly will be very grateful. It is the work of a cautious, reverent thinker, imbued with modern culture, but by no means desirous of rashly breaking with traditional theology. It is greatly to the credit of the Baptists that they have such a writer among them. The author's main thesis is that the theory of substitution, which ever since St. Anselm has been held to be orthodox, is not merely untrue philosophically, but is also unwarranted by the text of Scripture or the theology of the Jews. On such questions as the final redemption of all men he writes with great caution. We mention this to show that Dr. Tymms, while repudiating the rigid theory of substitution, is entirely free from the vice of latitudinarianism, which confuses benevolence with goodness, and love with amiability. We hope that the book may have a circulation far beyond the borders of Dr. Tymms's own communion.

*The Origins of Christianity, with an Outline of Van Manen's Analysis of the Pauline Literature.* By Thomas Whittaker. (Watts & Co.)—The fact that this volume is issued for the Rationalist Press Association ought to

create no prejudice against it, but it leads the reader to expect statements different from the assertions of orthodoxy and ideas outside the pale of creeds. The reader of Mr. Whittaker's book will certainly meet with such statements and ideas. It may be said that everybody is familiar in these days with the theory, though he may not accept it, that the historical Jesus of Nazareth was not the same as the Christ of the Gospels, and that the Apostle Paul did not write all the Epistles which have borne his name. That theory, however, does not satisfy Mr. Whittaker's critical demands, and he finds not only that the Gospels are not to be regarded as historical documents, but also that there is no nucleus of actual occurrence from which they have grown. In regard to the Apostle, he suggests that he was not an associate of the disciples of an actual Jesus. "The story of a quasi-historic Jesus," he says, "grew out of immemorial elements of native Semitic ritual and myth which now rose to the surface after ages of obscure persistence beneath the official and Pharisaic Jewish religion. To form the definitive myth, this story combined with Hellenistic stories of similar type, itself undergoing modification in the process."

There was no Christianity, it appears, till after the fall of Jerusalem; and the well-known passage in the 'Annals' of Tacitus somehow goes to show that in the period to which it refers there was "no belief in a Christ who was said to have appeared at a definite place and time." Mr. Whittaker's theories require us to suppose that the production of the New Testament literature began at the close of the first century, and "was approximately completed by the middle of the second century." His critical power may be illustrated by his suggestion that the reference to the Jews in I Thessalonians—"the wrath is come upon them to the uttermost"—points to the date of the Epistle as subsequent to the year 135, when there was the revolt in the time of Hadrian.

The Epistles differ from the Gospels in thought, structure, and style; and the determination of the date of each of them is a task beyond the skill of critics. But while it would not be difficult to show that parts, at least, of these documents were produced before the fall of Jerusalem, it may be pointed out that there are time indications in the Gospel of Mark—in chap. xiii., e.g.—which ought to make Mr. Whittaker hesitate before committing himself to the rash judgment that Christian literature, and with it Christianity itself, began to appear after the year 70. He asserts explicitly that all the New Testament documents "are considerably posterior to the great catastrophe of Judaism"; and "the great catastrophe" he selects as "the cause—or as the indispensable occasion—of the peculiar conflux of elements that came together in the Christian Church."

Outside of a small school of Dutch critics there are few writers, though there are some in Germany and England, who accept the theory that Jesus was not an historical person; and against these men and Mr. Whittaker may be set the New Testament scholars of the world. Let Mr. Whittaker make a careful study of the Synoptic Gospels, and he will find that in the presentation of the person of Christ there is progress from the concrete to the ideal. This phenomenon of the Gospels does not make for the conclusion, even if the impress of tradition is granted, that the facts on which tradition worked were themselves invented. Mr. Whittaker and his critical allies make a most extravagant demand, without warrant from any parallel in history, when they ask us to believe that the Gospel narrative, with its simple and sublime details of the career of Jesus, is a myth and nothing more. He hopes that his pages "may be of service towards the traditional task of English philosophy—that of 'clearing the

ground a little' for the scientific cultivators of the field." His process of clearing is to remove Jesus from history, and to separate Paul from the Epistles ascribed to him.

#### OUR LIBRARY TABLE.

*A History of the Delhi Coronation Durbar, 1903*, compiled from official papers by order of the Viceroy and Governor-General of India, by Stephen Wheeler, with portraits and illustrations, comes to us from Mr. Murray. It is recorded that

"when King Edward the First waged war with the Scots he took with him out of England a Carmelite Friar, named Robert Baston, accounted in his time the most famous poet of this nation, purposely that he should write poetically of his victories."

Nowadays journalists can be relied upon to furnish an adequate account of most events in contemporary history; and as for the adornment of the narrative, the photographer has taken the place of the poet. But still an official account of some few ceremonies is desirable, and especially is this the case with the Delhi Coronation Durbar, for there has been no pageant in our memory—unless perhaps it was the Diamond Jubilee of Queen Victoria—which was at once so moving, so magnificent, and so fraught with political significance. The Government of India has been well advised, therefore, in employing Mr. Stephen Wheeler—the son, curiously enough, of the chronicler of Lord Lytton's Durbar for the proclamation of the Imperial title—to write the authentic history of that wonderful fortnight at Delhi, which did so much to bring the princes and peoples of India together, and to reveal them to the people of this country.

Bearing in mind the limitations that are imposed upon the compiler of an official record like this, we think that Mr. Wheeler has accomplished his task in a very satisfactory manner. His style is dignified, and he writes with restrained but genuine enthusiasm. His chronicle necessarily has none of the charm of a record of events seen through a temperament and interpreted according to the whim and wit, the mood and vision of the artist, who is at liberty to perform the chief function of art and select from the crowd of details and the multitude of impressions. But, on the other hand, it escapes the snare of fine writing that fails, and of word-painting that is strained and ineffectual. Whilst, therefore, there may be more than one account of the Coronation Durbar which is preferable as literature, there is none that can compare with this in accuracy (the proof-sheets have been revised in India), in fulness (as witness the chapter on the various camps of the Indian princes and nobles), and in dignity. After all, the best interpreter of the Durbar, its aims and achievements, is its author and stage-manager Lord Curzon. Fortunately his eloquent and statesmanlike speeches in reference to it, both at Delhi and in Calcutta, are printed here. Beautifully printed, tastefully bound, and superbly illustrated by excellent photogravures and half-tone engravings, this sumptuous volume is a worthy record of scenes which those who witnessed are not likely to forget.

MR. MURRAY has also sent us in pamphlet form *Speeches on India*, by Lord Curzon, namely, the four speeches of July-August last. In the first Lord Curzon complains of the "ignorance and want of proportion" which lead us to think "more about the 11,000,000 who inhabit the Colonies than.....about the 300,000 who inhabit India." In the last he declares that "the ideal party for us in India.....is the one that will recognize the place of India in the Imperial system." To judge by these utterances it would seem that

it would not be difficult for party politicians to make mischief between Lord Curzon and Mr. Chamberlain.

MR. FISHER UNWIN publishes a little volume by Mr. Goldwin Smith, entitled *My Memory of Gladstone*. In style and charm it stands on a level with Sir Edward Hamilton's admirable monograph, though Mr. Goldwin Smith is less favourable to Gladstone than were Sir Edward Hamilton and Mr. Morley. There are, of course, points open to doubt. There is no evidence to show that Gladstone, in important Cabinet matters, "put questions to the vote." Nor can it be said with truth that Gladstone's Home Rule turn was sudden, and followed the Election of 1885, which it undoubtedly preceded. The objections of "some Liberals" to the Cobden Treaty are wrongly described as being

"not because it was inconsistent with free trade, but because it made us to some extent accomplices in a stretch of prerogative on the part of the Emperor of the French."

"Some Liberals"—as, for example, one who wrote upon the matter at the time in the *Athenæum*—did regard the treaty as inconsistent with strict Free Trade, and, believing the whole position of Louis Napoleon to be illegal, did not care two straws about stretches of the prerogative which he had chosen to assign to himself. Mr. Goldwin Smith is also mistaken in the remark that Disraeli "carried a Bill, not less radical, of his own," the comparison being between Gladstone's proposed franchise of 1866 and Disraeli's franchise of 1867. The latter was infinitely wider than that intended by the Whigs.

THE story of *London at School*, by Hugh B. Philpott (Fisher Unwin), is singularly interesting, and well told by one who himself "was a scholar in a London Board school." The School Board was, as every one knows, the direct outcome of Forster's Elementary Education Act of 1870, and, according to Sir George Kekewich, it has done more in a shorter time for a larger number of people than any other educational authority in the world. Mr. Philpott quotes this opinion with approval—"It is a large claim, but one which it would be difficult to refute." The work before the London School Board in 1871, as the net result of initial investigations, was the immediate provision of schools for 100,000 children; the task now before the new authority is more colossal still, and involves "the care of nearly 1,000,000 scholars, and the yearly expenditure of about 4,000,000l. of public money." We must, however, bear in mind that the School Board had to prepare and start the gigantic machinery, while the new authority takes it over in running order. Happily the first Board, consisting of forty-seven men and women, comprised some of the ablest administrators and wisest thinkers in the country, not the least distinguished of whom was their first chairman, Lord Lawrence. The lines on which the work of the Board was planned, the difficulties faced and overcome, and the many—almost unexpected—bypaths into which their energy was necessarily directed are described by the author. Among the best and most interesting of the illustrations which abound in the volume are the photographs of the chairman and three of the most eminent members of the first Board. The selection of school sites as well as the erection and equipment of premises constituted a task of no small difficulty; but the engagement of suitable teachers of all grades was perhaps the greatest responsibility laid on the Board at the inception of their labours, a responsibility which must have remained a heavy one to the end. The chapters devoted to 'Teachers and their Training,' and to the question that never receives a final satisfactory answer, how to cope with the religious difficulty, deserve

thoughtful perusal.

Mr. Philpott tells us that the educational ladder, with its top in the University, has really been set up. This is mainly due to the strenuous advocacy of Prof. Huxley. The ladder is strait and hard to climb, but Huxley saw it so placed that "every child who had the strength to climb might, by using that strength, reach the place for which nature intended him." Many boys from London Board schools have achieved academical distinction—the portrait of one of them, Mr. Cunningham, Senior Wrangler in 1902, is given. The School Board had to educate industrious, clever, and sometimes brilliant boys and girls; it also had a duty to perform in the case of children who were idle, vicious, neglected, and infirm in body or mind. For these unfortunate youngsters industrial and truant schools, special schools for defective children, and similar institutions were organized and supported; of these the most popular, perhaps the most successful, was the Shaftesbury training ship. Schools and places of training of this exceptional kind require, and obtained under the London School Board, great patience and sympathy in the staff employed, and considerable liberality in management, and much of the Board's most strikingly successful work was done in them. Mr. Philpott regrets the dissolution of the London School Board after more than thirty years of efficient and successful labour; but he looks hopefully to the future, and foresees that when amendments shall have been made in the Acts of 1902 and 1903, the country will possess "a very efficient instrument of educational progress."

SCOTTISH education is admirably treated in Mr. A. F. Hutchison's *History of the High School of Stirling* (Stirling, Mackay). The Stirling High School, as at present constituted, dates no further back than 1854, but Mr. Hutchison, who was its rector for thirty years, finds in its predecessors and allied institutions sufficient justification for his sub-title of 'Eight Centuries of Scottish Education.' Herein, indeed, is the special, as distinguished from the purely local interest of Mr. Hutchison's volume. Without losing proportion or grip of his main theme, he has worked in the general history of schools in Scotland, beginning with the early monastic schools, and coming down to the later days of the School Boards. Many interesting details, obtained for the most part at first hand from manuscript records, are given to illustrate the old school life and the methods of the masters; and there is much curious lore about such cognate subjects as school-books, the now all but extinct "dominie," the "sang-schools" of pre-Reformation times, and so on. As for the Stirling High School, it is enough to look through its roll of honour, occupying forty pages, to realize its importance among the teaching institutions of Scotland. Robert Rollock, the first Principal of Edinburgh University, studied there; so did Sir William Alexander, Earl of Stirling; Dr. John Moore, the author of 'Zelucos'; Hector Macneil, the Scottish poet; and Prof. Henry Drummond. Mr. Hutchison offers also some grounds for believing that George Buchanan attended school in the capital of his native county. The book is handsomely got up, liberally supplied with portraits and other illustrations, and furnished with a very full index. A brief memoir of the author, who died lately, is prefixed.

*The Letters of John Hus.* Translated, with Notes, by Herbert B. Workman and R. Martin Pope. (Hodder & Stoughton.)—Few characters in history have more charm than that of John Hus, and the letters here translated will serve to bring many readers into intimate relations with him. His strength and weakness are strikingly exhibited in this volume; we see the gentleness and piety which at the last even softened his bitterest adversary,

and also his unpractical and over-sanguine temperament. There is none of the arrogance and severity of Wyclif—an intellect none can fail to admire, with a character few can fail to dislike. Mr. Workman, who has done his task admirably, is well advised to point out the real reason for Hus's condemnation, which was not his objection to submitting his theological opinions to the judgment of the Church—the position of Luther and Wyclif—but his refusal to say, in order to save his life, that he had said what he had not. A little more, we think, might have been said in the notes on the side of the Council. Mistaken they may have been; but men like Gerson were not consciously immoral.

*How to Teach a Foreign Language.* By Otto Jespersen. Translated from the Danish by Sophia Yhlen-Olsen Bertelsen. (Sonnen-schein & Co.)—Nothing is more patent than the fact that the way to teach foreign languages is not generally understood; thus it is almost inevitable that Prof. Jespersen should write as a controversialist, and devote much of his space to showing why ordinary methods are unsatisfactory. The fact is that modern language is, to a great extent—like virtue as conceived of by Socrates—not to be taught, but to be learnt by and for oneself. Of course, teachers are needed to help and correct the learning, just as a child needs elders to help him to acquire his own language. Just as children voluntarily use their small apprehension of their native tongue in making themselves understood and in understanding what is said by others, so pupils ought at once to use a new language as a vehicle of ideas as ideas rather than as a mere illustration of formulated grammar; and lastly, as children acquire the meaning of the items of their mother tongue without translation, but by direct observation or mediate representation, so must the practice of translation be supplemented to a considerable extent by methods independent of dictionary and grammar, but depending "upon that invaluable faculty, the natural imitative instinct of the pupils," which gives "them the proper linguistic feeling, if only it has ample opportunity to come into play." We are not convinced that phonetical transcription is necessary, except in learning English, when students have a teacher. The importance of conducting rational conversation, the more interesting the better, as early as possible cannot be over-estimated; the capacity for hearing intelligently being acquired as well as that for speaking, while the power of appreciating speeches and dialogues in literature is increased. Simple original composition in the language which is being studied ought to replace the translation of sentences of one's own language.

The worst obstacle to reform in teaching is examinations, but Prof. Jespersen thinks that "examination requirements are not so great that we cannot meet them, even if we do not from the very beginning plan all our instructions exactly with them in view." We do not assent to the recommendation that sufficient time for modern languages should be secured by delivering schools from the classical languages, at any rate in England, where many schools have a modern side. Much improvement might be effected by respecting the study of modern languages more in boys' schools, and attracting competent teachers by proper pay.

This very suggestive work has been well translated, and ought to be read by all heads of schools and teachers of foreign languages in Great Britain and other countries where speakers of English live.

*Calendar of State Papers: Domestic, 1693.* Edited by W. J. Hardy. (H.M. Stationery Office.)—This volume relates mainly to the affairs of Ireland and the misfortunes, both

naval and military, of that most unlucky year which saw the battle of Landen and the failure before Brest. There is much that shows the desire of King William to mitigate the intolerance of Protestant ascendancy, and there is a great deal about the expedition to Brest, the unwillingness of Godolphin to find the money, and the reluctance of the Dutch to assist. One of the most interesting documents is a dignified protest of Somers to the king against being treated as a cipher in the matter of legal patronage.

SINCE the days when the several sets of the memoirs of the Duchess d'Abbrantès (Madame Junot), in thirty-two small volumes, or sixteen or twelve large ones, were new books, the work, entertaining in spite of its fibs and its repetitions, has been so much quoted and so much used that *A Leader of Society at Napoleon's Court*, by Catherine M. Bearne (Fisher Unwin), a volume made out of Madame Junot's account of herself, is evidently meant only for the unlearned. There is nothing in this book to show that the author is acquainted with the newer Napoleonic literature which has taught us so much which to Madame Junot and most of her contemporaries was unknown. Madame Junot was a good deal behind the scenes during some parts of the play; but even as regards these her total want of accuracy or of veracity makes her an unsafe guide.

**MESSRS. MARK SYKES AND EDMUND SANDARS** have just published a skit on modern magazine-making, entitled *D'ordel's Pantechnicon* (Bickers & Son). It is rather elaborately worked out for a jest, but there is no denying the shrewdness and the justice of many of the hits at the inanities which cater to the taste of the public. We are particularly pleased with the little set of verses which is offered as an exemplar of the monthly bard:—

A PASTORAL.  
Storm-cloud and rain  
On shore and plain  
Fill ditch and drain—  
So, when the sheet  
Lie blank and neat  
A poet's lines are cheap and sweet.

MR. FISHER UNWIN continues his highly successful cheap reissue of Mark Rutherford's works with *Miriam's Schooling* and *Catherine Furze*.

In the "York Library" (Bell) we have the *Cecilia* of Miss Burney, 2 vols., with a lively introduction, which is itself a testimony to modern female ability; and Emerson's *English Traits*, *The Conduct of Life*, and *Nature*, in one volume. The various chapters of the "Traits" remain one of the best things ever written about England.

FURTHER plays of Shakespeare are coming out in the "Favourite Classics" (Heinemann). We have before us *Othello*, *Coriolanus*, *Macbeth*, and *Romeo and Juliet*, tastefully bound in green cloth with gilt lettering and well printed. We find also in each case a frontispiece and an introduction by the noted critic Dr. Brandes. To get all these advantages for sixpence is wonderful. Only a very large sale can, we should think, repay Mr. Heinemann for his enterprise; but he ought to secure it unless bookbuyers are very stupid.

#### LIST OF NEW BOOKS.

##### Theology.

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##### FORIGN.

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Das Triadon. e. sahid. Gedicht m. arab. Übersetzung: Vol. 1, Text, 6m.

##### General Literature.

- Prévost (M.), *La Princesse d'Émingle*, 3fr. 50.

#### AN ENGLISH "ÉCOLE DES CHARTES."

A FEW weeks ago we noticed in these columns the report recently issued by the Committee for furthering Advanced Historical Teaching in London. This Committee represents a large and influential body of historical scholars who are interested in the organization of higher historical study for the benefit of students engaged in practical research at the various history schools or learned institutions of the metropolis. These students, who are of both sexes, represent many British universities, and even those of foreign countries. Here you may find graduates of Oxford and Cambridge, of Scottish, Irish, and Welsh universities, of London University itself, and the new provincial universities, working side by side with emissaries from Paris and Berlin, Harvard and Yale, Moscow and Tokio. It was, in fact, chiefly owing to the cosmopolitan character of this assembly of post graduate students in London that the scheme to which we have referred commendable itself to its originators. Each of these students was presumably occupied with some historical problem as the subject of an academic thesis or an independent monograph. All alike, if they knew their business properly, would be occupied in exploring the libraries and archives of the capital. Here, then, was clearly a golden opportunity for inaugurating a system of instruction which would enable these diligent inquiries to be prosecuted in the right direction, and their results utilized in the best interests of historical knowledge.

It had been already ascertained that the brilliant student from the Oxford schools, and even the *diplômé* of a continental "École des

Chartes," would gladly take advantage of such technical instruction as was founded upon the distinctive features of the central archives. It was the essence of this scheme, therefore, that the course of instruction offered should be practical; that is to say, technical, in however elementary a form. Students who had learnt merely the theory of history from the best books under the best of masters had now a further and a very definite object in view—to collect and study the local evidence for the purpose of forming, or supplementing, or, it might be, modifying their conclusions on a given subject. Their present need, then, was for instruction in the auxiliary studies of history—the "science of archives"; the discovery of all unpublished sources; the bibliography of printed sources; the skill to read MSS. and analyze their import imparted by the sciences of paleography and diplomatics; and the useful accomplishments represented by philology, archaeology, and even biography, which in these days has become a study almost as exacting as biology itself.

Now the model which naturally suggested itself to the promoters of this scheme was the famous *Ecole des Chartes* in Paris. Indeed, no other institution of the sort has appealed in the same way to English scholars, though other national types have become familiar to us during the last ten years. Certainly nothing of the sort was generally known to exist in this country, for the admirable course of instruction provided at Oxford alone was chiefly academic, and the isolated experiments which have since borne good fruit at Cambridge, Edinburgh, and Manchester had not yet been made. Thus it came about that the first scheme for the organized study of the "auxiliary sciences" of history in this country advocated the institution of a State school on the lines of the *Ecole des Chartes*. This was the scheme propounded by the late Regius Professor of History at Oxford in a forcible paper read before the Royal Historical Society in 1897. It is not impossible that the time will come when the weighty arguments advanced by Prof. York Powell will be closely examined. As yet, however, they have not received the consideration which they undoubtedly deserved, and the unflattering reflections which suggested themselves to the Professor's outspoken mind were meekly accepted by the Government departments concerned as their accustomed due. Perhaps it occurred to some people that this was scarcely the best way to go to work, or else the great event which shortly after befell, the reconstitution of the London University, diverted the agitation into another channel. In any case, the next attempt in the direction of furthering advanced teaching took the form of an academic movement in the wider interests of the University of London. This change of plan, of course, ignored the interests of the State in the matter altogether. The Government, to which Prof. York Powell had appealed in vain, was left with a free hand to organize a State "School of Charters" according to their own ideas, in the improbable event of their ever deciding to take the initiative in this matter. The funds which the Professor had vainly urged the Treasury to provide were to be procured by individual enterprise, and there was reason to believe that eventually the University of London would be justified in recognizing a special Chair of History supported by a substantial endowment. Such briefly was the new scheme which was issued in 1900 by the present Master of Peterhouse. It was supported by the Council of the Royal Historical Society and a representative body of historical teachers and writers, and on the whole, when we consider the novelty and speciality of the subject, its reception was remarkably encouraging. A helping hand was extended by the subscribers to the historical fund of the "Bishop Creighton Memorial," and in recognition of this motive the great bishop's name is associated with the first lectureship

temporarily endowed by the Committee for Advanced Historical Teaching. The lecturer appointed by the Committee, Mr. I. S. Leadam, was not only known as a sound scholar, a capable editor, and an experienced lecturer, but also possessed that practical experience of legal records and MSS. which was an essential qualification for a teacher of historical technique. So far the Committee appears to have relied upon its own resources, the generous support of the hard-working journeymen of history; but help was now forthcoming from another quarter.

It would seem that during the first deliberations of the Committee, which had the good fortune to secure Mr. James Bryce as its chairman, Dr. Prothero succeeded Dr. Ward as President of the Royal Historical Society. Possibly the Committee, under this able guidance, might have extended its operations with renewed success until such time as an endowment suitable to the requirements of the University of London was forthcoming. But even so there was some danger of a useless rivalry with an existing institution; for more than a year before Prof. York Powell read his memorable declamation, more than four years before the establishment of this Committee, and more than six years before its operations took effect, the London School of Economics had provided a course of technical instruction in the chief auxiliary studies of history which, to judge from the school calendars, must have been fairly well adapted for the very purpose which the Committee itself had in view. Moreover, it appeared that this course of instruction had been duly recognized by the University as one of its appointed courses, whilst in any case it was obvious that the number of students attending any such course must be very limited. Influenced by these practical considerations, the Committee appears to have joined forces with the London School of Economics, whose governing body is well represented in its latest manifesto. Thereupon Mr. Passmore Edwards, who had already contributed very largely to the endowment of the School of Economics, came forward with a generous offer to provide the funds for maintaining a second lectureship for a term of three years, and by this means a further course of lectures was made available to supplement the existing instruction provided by the University. Arrangements were made at the same time for the "Creighton" lectureship to be attached to the historical section of the School.

The reports of the Committee for Advanced Teaching upon the work of the classes which have benefited by this supplementary instruction have been noticed by us on previous occasions. This is not the proper moment to criticize the system of technical or critical instruction provided by the united efforts of the subscribers and the authorities of the School of Economics. It is at least clear that the existence of this instruction since the year 1896 has proved of real service to students, and it is equally clear that its value has been largely increased by the supplementary courses to which we have referred. But the existence of such technical instruction, even where it is most urgently needed, can scarcely be regarded as an accomplished fact until it has been secured by a permanent endowment. When this desirable object has been achieved it will be possible to organize a course of advanced historical teaching that will be worthy not merely of the University of London, but also of the reputation of this country as an intelligent guardian of its historical treasures. If, on the other hand, the present hopeful scheme is allowed to perish at this critical juncture, "from pure inanition," as Dr. Prothero puts it, we must return to the old policy of drifting. In other words, the advanced historical studies that are admittedly necessary for the equipment of our students

must be pursued, as Dr. Ward sadly remarks, in "the school of self-help."

The present crisis raises a question which as yet English historical scholars have not been called upon to answer; but their decision cannot be much longer deferred. Are we to fall behind the progress of the age in this essential branch of historical study? Admitting that the alleged apathy of the public departments is a matter of policy which concerns their jurisdiction alone, and admitting further that the native "school of self-help" has hitherto produced a number of able scholars, of whom the best could always hold their own with their foreign contemporaries, we are faced by the fact that average research students of the British universities at large cannot compete on equal terms in their own archives with foreign scholars.

During many years past the latter have been able to anticipate or eclipse the researches of English students. Germans, French, Belgians, Dutch, Russians, and especially Americans, are not only busily engaged in writing our national history for us, section by section and episode by episode, using for the first time the whole evidence available, but they have even turned their attention to the arrangement and description in scientific terms of our scattered archives and muniments. It is true that these researches and discoveries are made for the common benefit of all historical scholars, but there is another side to the whole question. The discovery of documents is not the only care of these eager strangers. They have not only learnt beforehand, by an intimate acquaintance with the bibliography, archaeology, topography, and biography of the period or subject with which they are concerned, where these documents are likely to be found; they have also learnt by the same scientific process the meaning of their forms as well as the nature of their contents. Thus they are able to distinguish between originals, drafts, and enclosures, or the long series of sealed instruments, and to determine the relationship of a scattered family of codices.

The anxiety displayed by the London Committee to place English students in the same favourable position for the advanced study of history is certainly commendable. Unfortunately, however, there appears to be some diversity of opinion in learned circles as to the best means to employ for this purpose. The advantages derived from a highly technical training even suggest, as we have seen, to some minds the desirability of forthwith establishing in this country an institution modelled on the French *Ecole des Chartes*. But in spite of the attractiveness of this proposal it involves some objections which should be plainly stated.

A "School of Charters" is not only a somewhat unintelligible title, but it is well to point out that the famous institution at Paris with which the title is always associated may before long be officially described as "The National Professional School of Archivist-Librarians." Now although there is reason to believe that the contemplated change of title is regarded with disfavour by many French scholars, it would at least remove certain misapprehensions regarding the academic status of these technical studies. Some of these problems have been recently discussed by Dr. J. Cuvelier, of Brussels, in a thoughtful contribution to the Belgian *Revue des Bibliothèques et Archives*. In this we are reminded that it is not necessary to attend an "*Ecole des Chartes*" in order to obtain the necessary qualifications for historical research, any more than it is necessary to enter as a cadet at Woolwich in order to master the elements of engineering. Instruction is provided for the above purpose by most foreign universities in the shape of academic courses, and this system, by which a future archivist is trained as an historian, is perhaps to be preferred to the more special training of an "*Ecole*

*des Chartes*," where the historical student is naturally regarded as a potential archivist.

It is true that the private student who has mastered the theory of *Archivologie* or *archive-economie* would seem to possess a great advantage, but, unfortunately, it is generally admitted that this is the one branch of technical knowledge which cannot be successfully imparted to him. The difficulty is due partly to the complexity of the subject itself, and partly to the inconsistency of the State, which everywhere allows its modern archives, the records and State papers of the future, to be handled and preserved by untrained and irresponsible custodians.

The moral of this continental controversy and the results of our own limited experience of the famous State training college at Paris will be, perhaps, that any attempt to co-ordinate a compulsory training of archivists with an academic or voluntary course of instruction designed for historical students is undesirable. On the other hand, where, as in this country, there is no preliminary training of any kind required for the appointment of archivists, the necessity for a voluntary system of instruction open to students at large is all the more apparent. Doubtless it is wholly wrong in theory that persons should be appointed without any special training to the charge of official documents, and our neighbours on the Continent are frequently scandalized by the fact. On the other hand, a rigid caste of official archivists may not prove to be the best interpreters of historical science, and a reaction against this system has already manifested itself abroad.

Again, it may be highly desirable that our librarians and archivists should at least obtain that special academic qualification which is accepted by some Governments as the equivalent of a professional diploma. As yet, however, they have not displayed the slightest ambition for such a distinction. Finally, it might even be thought that some means should be devised for restraining the lavish use, or rather abuse, of our public archives by those unskilled in research. These, at least, might be required to produce a certificate of competence; but, apparently, the supply of intelligence in this department is strictly governed by the demand.

We have referred to these possible reforms in our present easy-going methods of historical research because they have been seriously suggested as a probable result of the establishment of a compulsory standard of technical knowledge in historical study. For our own part, however, we must confess that we have little faith in the efficacy of such a measure. Behind this casual procedure and these slovenly methods there lies a conservative and insular conception of the very meaning of history which first of all must be eradicated. Even when history has at last been recognized as a science, the recognition does not imply that means will at once be found to regulate its use. In the first place public opinion must be educated, and until this has come to pass it is useless to urge the Government to proceed to the creation of a corps of trained archivists or librarians, or to expect searchers who are satisfied with earning their daily bread to vie with university students for the distinction of an historical diploma or degree. Now public opinion in such matters is not formed in a day, or even in a year; but for nearly ten years past a practical and unpretentious work has been carried on in our midst by these London classes, and this historical mission has not laboured in vain. Its records show that some two hundred voluntary students have benefited, more or less, by its endeavours. Some of these students have become themselves scholars of distinction. Some have obtained responsible employment in connexion with local archives, and others have carried on teaching in distant seats of

learning. It is from such small beginnings that many great movements have achieved success. If only the present enterprise can be sustained for a further period, its obvious utility will appeal to a constantly widening circle of students who care for learning for its own sake, and eventually a demand for a higher standard of historical scholarship will arise. Then it will be time for the State, or for the universities, to recognize or formulate the "science of archives" and the other auxiliary studies of history as it may seem best. But for the present let us have no more talk of a "School of Charters."

#### THE LIBRARY ASSOCIATION AT NEWCASTLE-UPON-TYNE.

##### II.

The proceedings were resumed on Thursday, September 1st. The morning session was devoted to book selection and annotation. Mr. Septimus Pitt (Superintendent of Branches, Glasgow) read a paper on 'Practical Accession Work,' dealing with the choice of books and editions, their acquisition, preparation for the shelves, labelling, cataloguing, checking, and other technical formalities. Mr. T. W. Hand (Leeds), in opening the discussion, laid stress on the question of the purchase of net books, and gave an example of stocking a branch library through a second-hand bookseller. The President, speaking as an author, was somewhat shocked at the low prices at which books could nowadays be purchased. In his own library he had much trouble with pamphlets and foreign literature in paper covers. Mr. E. A. Savage (Bromley) discoursed on 'The Principles of Annotation,' pointing out that criticism was quite unnecessary in catalogues, but that a clear statement of the scope of a book should be supplied if the title were not sufficiently plain. Any note referring to peculiarities of the edition should be distinct from the note describing the literary aspect of the book. In discussing the paper Mr. E. A. Baker (Wallasey) thought that fair criticism should not be excluded, but Mr. Doubleday (Hampstead) objected to the librarian assuming the office of critic in his catalogues. Mr. Dana (Newark, New Jersey) spoke on the annotation of catalogues in American libraries. Their librarians were not asked to criticize, but there was a system they called "evaluation," which was a frank statement from an expert. There were many small libraries in the State of Massachusetts, as well as in the States of the Far West, and if the American Library Association could carry out their intention to publish from month to month a list of works which a small library might be recommended to purchase, with non-critical notes of "evaluation," such lists would prove valuable, not only for librarians, but also for the reading public and bookbuyers generally. In the future public library enterprise would perhaps exceed their wildest dreams. The library of a million volumes would be the rule rather than the exception. In the United States they had forty millions of people who possessed the reading faculty. Perhaps the actual readers did not number more than ten millions, so that there were thirty millions of people to be enticed into the public libraries. Mr. J. D. Brown (Finsbury) followed with a paper on 'The Best Periodicals,' delivered in illustration of an exhibition of the world's great special periodicals, which remained open for inspection throughout the Conference. About eight hundred current special magazines and reviews in all languages had been arranged and classified so as to afford the members a unique opportunity of handling a thoroughly typical collection of the most valuable and interesting technical, artistic, and scientific reviews and magazines, English and foreign, now procurable. Mr. Brown said that most municipal libraries

made their selection by the simple process of copying the accession lists of others. It was found that 60 per cent. of the annual sum spent on periodicals in such institutions was devoted to the purchase of ephemeral publications of a popular kind, and only 40 per cent. to technical and scientific journals. By dropping many of the popular magazines and by restricting the number of newspapers taken the balance would be better adjusted. There was a pressing need in most British public libraries for a strict revision of the lists of periodicals they filed, and representation should not be confined to English periodicals. Mr. E. Wyndham Hulme (Patent Office Library), Mr. H. R. Tedder (Atheneum), and others spoke of the advantage to be derived from inspecting a representative collection of the best periodical literature of all countries. Regret was expressed by several members at the discontinuance of the Index to Periodicals published for several years by the *Review of Reviews*, and a resolution to that effect was carried. The question of the supply of newspapers in public libraries was raised. The President considered that, as a rule, newsrooms should be discouraged, because he held that it was the duty of the public to buy newspapers for themselves. Sir William H. Bailey (Salford) would sweep the newspapers altogether out of the library, and would apply the money spent on them to some better purpose.

In the afternoon two sectional meetings were held concurrently, one section being attended by librarians, and the other by chairmen and members of committees. To the librarians Mr. E. Wyndham Hulme submitted the report of the Committee on Cataloguing Rules, consisting of a draft code. The proposed rules were discussed by the members present. The President took the chair at the other sectional meeting, at which rate-limitation and the training of library assistants were discussed. Councillor T. C. Abbott (Manchester) submitted a Report from the Rate-Limitation Committee on the work of the year. It was hoped that the Bill on the subject might be reintroduced at the next Parliamentary session, and the chairman and committee were thanked for their exertions. Mr. H. R. Tedder (Atheneum), Chairman of the Education Committee, submitted a Report on the Education of Library Assistants, giving a brief sketch of the history of the movement during the last twenty-four years. He described the work which was now being carried on by the Education Committee, with the assistance of the authorities of the London School of Economics—the lectures, correspondence classes, and system of examination and diplomas of efficiency. No part of the work of the Association was of more practical value for the future of librarianship in this country, and a special appeal was made for the sympathy and support of librarians and library committees. The chairman, secretary, and members of the Education Committee were thanked, and the formal proceedings then came to an end. The usual annual dinner was held in the evening.

On Friday the members went to Alnwick, upon the invitation of the Duke of Northumberland, and on Saturday they visited Durham.

The exhibitions, which were open to the members all the week, were highly appreciated. That devoted to the world's great special periodicals has been already alluded to. There was one illustrative of local collections, one showing the more useful books for a public reference library, and one devoted to Durham and Northumberland books and prints. Thanks to the co-operation of the leading publishers in the United Kingdom, the useful exhibition of the best books of the year was again repeated, and the various works shown, arranged in classes, were much referred to throughout the week. The choice was made by a number of competent persons, and the following lists will be printed: in fiction (by Mr. E. A. Baker), in music (by Mr.

J. D. Brown), in history (by Mr. T. W. Lyster), in the fine arts (by Mr. G. H. Palmer), in useful arts (by Mr. H. V. Hopwood), in science (by Mr. L. W. Fulcher), in bibliography and library science (by Mr. B. Kettle), in philology, philosophy, and religion (by Mr. H. Guppy), in poetry (by Mr. A. K. Gill), in biography (by Mr. H. R. Tedder), in sociology (by Mr. R. A. Piddie), and in travel (by Mr. J. R. Boose).

The meeting was successful from the technical and business points of view, and agreeable in its social aspects. The local arrangements were admirably carried out under the able direction of the Secretary of the Local Committee (Mr. Basil Anderton). As regards the practical value of the conference, much good will probably follow the publication of the preliminary Report of the Committee on Public Education and Public Libraries. Some of the proposals of that Committee seemed to alarm certain of the members, who appeared to fear the missionary zeal of those who hope that in course of time the public library may form a working part in the scheme of national education.

#### THE "GHOUL" IN LAMB'S LETTERS.

Froghole, Edenbridge, Kent, Sept. 3rd, 1904.

I SHOULD doubt if there were any need to identify Lamb's acquaintance Simonds with —, who also ate "strange flesh," in the Elia essay on Christ's Hospital. Lamb was fond of this joke: in addition to the charge which it amused him to bring against — and Simonds, we have Crabb Robinson's account of an evening at the Aikins', when Lamb told a droll story of an India House clerk who was thought to be an anthropophagist, and remarked that the Manchu Tartars were probably cannibals. Another argument against Simonds and — being one is that Lamb describes — as having a cast in his eye—a deformity which, in his letter to Rickman, he would certainly have added to Simonds's slit lips; and surely he would have mentioned such a bond as fellowship at Christ's Hospital.

E. V. LUCAS.

#### THE COMING PUBLISHING SEASON.

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are publishing this autumn Rome, and its Story, by Lina Duff Gordon and St. Clair Baddeley, with 50 coloured illustrations by Aubrey Waterfield,—Paris, and its Story, by Thomas Okey, with 50 coloured illustrations by O. F. M. Ward, and 30 in black and white by Katharine Kimball,—Oxford, and its Story, by Cecil Headlam, with 25 coloured lithographs and many in black and white by Herbert Ballton (these are also to be had in a large-paper extra-illustrated issue).—The Vicar of Wakefield, Cranford, and Our Village, each with coloured illustrations by C. E. Brock,—Borough Seals of the Gothic Period, by Gale Pedrick, illustrated, limited to 500 copies,—The Collected Works of Hazlitt, edited by A. R. Waller and Arnold Glover: Vol. XII., Fugitive Writings and Index,—Studies in Prose and Verse, Essays by Arthur Symons,—Old Florence and Modern Tuscany, by Janet Roos,—New World Fairy Book, by H. A. Kennedy, illustrated,—Stories from Shakespeare for Children, by Alice Spencer Hoffman, illustrated by artists as follows: A Midsummer Night's Dream, by R. Aning Bell; As You Like It, Richard II., and Merchant of Venice, by Dora Curtis; The Tempest, by Walter Crane; and Hamlet, by Patten Wilson,—"Temple Topographies," illustrated by E. H. New: Knutsford, by the Rev. G. A. Payne; Broadway, by Algernon Gissing; and Evesham, by E. H. New,—"Medieval Towns": Ferrara, by Ella Noyes, illustrated by Dora Noyes.—Yesterday's To-morrow, a Novel, by Dora G. McChesney,—Autobiography of Benjamin Franklin, edited by W. Macdonald,—Tschaikowsky, by Edwin Evans,—"Bible Handbooks": John, by Canon Benham; The Historical Connection between the Testaments, by the Rev. J. Milne Rae; The Pre-Exilic Prophets, by the Rev. W. Fairweather; The Maccabees, by the Rev. H. F. Henderson; The Early Christian Apologists, by the Rev. W. Carshaw; Peter, by the Rev. J. Davidson;

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#### Literary Gossip.

MR. FISHER UNWIN is preparing for publication a volume by Mr. James Pincock, entitled 'Wander Years round the World.' It is a diary of three years' travel in all parts of the globe. The author is already well known in connexion with the trading exploration of West Africa, and he kept a keen look-out upon the commercial possibilities of the colonies and British possessions which he visited during a tour taking him from the West Indies to Australasia, to the Fiji Islands, to Lower and Upper Burma, throughout India, and from Mombasa to Lake Victoria Nyanza. Yet while giving many hints as to development of trade, he dwells also on the beauties of nature and art in the lands he passed through, and records some exciting adventures among the nearly twenty maps.

An English version, by Mr. G. H. Powell, of Brantôme's famous 'Duels at the Court of France' will be published immediately by Mr. A. H. Bullen. This unique record of life and manners and morals will be illustrated with portraits of French celebrities of the sixteenth century, with woodcuts from duelling literature, and with interesting facsimiles from rare books in Mr. Powell's collection.

A SECOND edition of Dr. T. J. Lawrence's 'War and Neutrality in the Far East' is now in the press, and will be published immediately by Messrs. Macmillan & Co. The latter part of the book has a new chapter dealing with the cases of the Allanton and the Knight Commander, and concluding with a summary of our controversy with Russia as to her treatment of neutral trade.

THE REV. S. Baring-Gould has shown increased proof of his versatility by writing a Wagnerian romance, entitled 'Siegfried,' founded on the operas of 'Rheingold,' 'Siegfried,' and 'The Dusk of the Gods.' The work is illustrated by Mr. Charles Robinson, and will be issued in the autumn by Messrs. Dean & Son in a style uniform with Mr. E. F. Benson's book 'The Valkyries,' published by the same firm last year.

MR. H. A. DOUBLEDAY having, as we have previously stated, resigned his position as joint general editor of 'The Victoria History of the Counties of England,' which he held with Mr. William Page, all editorial communications should for the future be addressed to the latter at 16, James Street, Haymarket. The staff of research workers on the 'History' is being more than doubled, and the scheme is being energetically advanced in all departments.

FATHER SHEEHAN, who has lately been promoted to be a canon, is about to publish with Messrs. Burns & Oates a new volume entitled 'A Spoiled Priest'—the name given in Ireland to ecclesiastical students who do not persevere in their ecclesiastical vocation. Maynooth College is the scene of the story, which promises to recur to the vein worked successfully by the same author in 'My New Curate.'

MR. W. H. CHESSON intends to edit a selection from his father's diary, which began in 1854, and was continued almost up to his death.

MR. S. C. COCKERELL has decided to devote his whole time to bibliographical pursuits, and consequently is no longer a partner with Mr. Emery Walker in the well-known firm, the style of which will be altered from Walker & Cockerell to Emery Walker. The work will proceed as before, and we hear that the goodwill of the Typographic Etching Company has been bought.

PROF. BURY has left Cambridge for St. Louis, to deliver an address in the Modern History Section of the International Congress of Arts and Science.

MR. JOHN LANE announces for publication 'Fifty Leaders of British Sport,' a series of portraits taken specially in a new style by Mr. Ernest C. Elliott, the preface and biographical notes being written by Mr. F. G. Aflalo. The 'Leaders,' headed appropriately by the King and Prince of Wales, include many well-known sportsmen—Earl de Grey, Sir Montagu Gerard, the Earl of Lonsdale, Mr. Rimington-Wilson, and Lord Walsingham, with gun and rifle; Mr. C. B. Fry and Ranjitsinhji as cricketers; and Mr. John Ball, jun., and Mr. H. Hutchinson as golfers. Angling is, perhaps, less strongly represented; but the names of the Marquis of Granby and Sir Herbert Maxwell show that it is not overlooked; whilst the names of those known in connexion with the horse are many and distinguished.

C. J. G. writes from Oakland, California:—

" 'Lychgate Hall' is the—to English readers—very suggestive title of a novel by M. E. Francis, recently published. *Public Opinion*, a New York weekly, has a short notice of it in which the title occurs four times—twice in small capitals—and every time it is spelt 'Lynchgate Hall.' Doubtless the reviewer had it correctly enough, but the American 'linotypist,' as is not unfrequently the case, thought he knew better how it ought to be spelt, being much more familiar with lynchings than with lychgates, and accordingly he did not hesitate to improve, as he supposed, upon the 'copy.' This tampering with copy by the printer, under the impression that he knows better than the author what should have been written, would be of less consequence if it were confined to ephemeral publications, but unfortunately we meet with it even in reprints of the works of standard authors."

MR. WERNER LAURIE has ready for immediate publication the first volume of his "Classical Library." It is a popular edition of the works of Virgil, translated into English by C. Davidson, with notes and memoir. The works of Horace will follow.

MR. ROBERT OVERTON has selected from his three books of recitations, 'Queer Fish,' 'A Round Dozen,' and 'Ten Minutes,' such of his pieces as he desires to be preserved in a permanent form. The new volume, which contains several fresh recitations in place of the ephemeral sketches which are omitted, is to be entitled 'The Overton Entertainer,' and published by Messrs. Dean & Son this month.

THE Boston Evening Transcript announces the death of Col. Prentiss Ingraham, at Beauvoir, Miss., in his sixty-fourth year. He was the son of the Rev. Joseph H. Ingraham, of Maine, whose book 'A Prince of the House of David' enjoyed enormous popularity both in America and in England, where it has still a large sale. Col.

Ingraham is said to have written an incredible number of novels. He began his career as an author in 1873, and 707 of his novels are said to average 65,000 words each. In one year he wrote 52 novels, running from 30,000 to 75,000 words, and "on many occasions he has completed a 75,000-word novel a week for several weeks consecutively"! He is said to have been famed for "hurry orders," and wrote one of 75,000 words in four days and nights. With one of his strophic pens (the particular make is not mentioned) it is stated that he wrote 300 novels, and he had at one time five serial stories in hand—a love story, a sea story, a detective story, and two border tales. He had himself an adventurous life.

MR. ALEXANDER GARDNER, of Paisley, has in the press 'Logie: a Parish History,' by the Rev. R. Menzies Fergusson, minister of Logie. It extends to two volumes dealing with the ecclesiastical and civil history of the parish, which has many historical associations with the Stuart kings and the nobility of Scotland. The book will contain many extracts from the records of the Presbytery of Stirling from the year 1581 and the Presbytery of Dunblane.

We referred some time ago to the Société des Poètes Français, of which the honorary president was M. Sully Prudhomme; and now we have to record the mournful fact that a schism has broken out in its ranks. The "purs poètes," with M. Adolphe Lacuzon at the head, have retired from the parent society, which, however, has recently received some important new adherents, including MM. José Maria de Heredia, Lucien Victor Meunier, and Verhaeren.

THE Danish poet Drachmann has completed a new work, 'Church and Organ,' which will be published at Christmas in Copenhagen.

## SCIENCE

### OUR LIBRARY TABLE.

*The Tertiary Igneous Rocks of Skye.* By Alfred Harker, F.R.S., with Notes by C. T. Clough. (H.M. Stationery Office.)—Amid the wild scenery of the Isle of Skye, the geologist finds himself surrounded by the records of one of the most remarkable episodes in the physical history of the British area. Those terraced hills, so table-like at the top, are sheets of basaltic lava, which must have been poured forth from underground reservoirs of vast magnitude; those rugged mountains, like the Cuillins, with their jagged crests rising into many a spiny pinnacle, are weathered masses of an igneous rock which is known technically as gabbro; whilst the smoother hills with flowing contours, like the Red Hills, are intrusive masses of a type of plutonic rock which is familiar in the form of granite. All these rocks speak to the geologist who has ears to hear of a time when igneous activity must have been rife in this region on a scale of stupendous grandeur.

In the early part of the Tertiary period—that is, roughly speaking, about the time when the clays and sands of the south-east of England were being quietly deposited under water—volcanic forces were at work over a vast area in the north, including the Western Isles and the neighbouring mainland of Scotland and the north-eastern part of Ireland. In no portion of

this region are the chronicles of such fiery activity better displayed than in the Isle of Skye.

In working out the details of this interesting area the Geological Survey some years ago wisely secured the services of Mr. Harker, the distinguished petrologist of Cambridge. Since 1895 he has been engaged, more or less continuously, in mapping the volcanic tract and in studying the rocks in the laboratory, whilst his labours have culminated in the production of the valuable monograph which has just been officially published. In this important work Mr. Harker has described the structure of the ground and the character of the rocks with a wealth of detail previously unknown. His observations and reflections have enabled him to reconstruct with much fulness the history of vulcanicity in Skye; but his conclusions have much more than local interest, since they admit of application, with more or less modification, to a wide volcanic region. It appears that after a protracted period of repose the subterranean activities in this part of the world found superficial expression, in early Tertiary times, in local eruptions of the normal explosive type. Then followed a prolonged phase of vulcanicity, in which basaltic lavas were poured forth over an extensive tract, not from large vents, with their external garniture of cone and crater, so familiar in the typical volcano; but rather, as Sir Archibald Geikie long ago suggested, from a vast number of minor fissures, whence the lava gushed out with comparative tranquillity and with little or no accompaniment of cinder or ash or other fragmental products.

This period of extrusion was followed by the "plutonic phase." During this time the molten material never rolled forth as a stream of lava, never, in fact, reached the surface, but intruded itself in its upward progress among the earlier volcanic rocks; and on consolidation formed great irregular bosses or lenticular masses known as laccolites. At different periods the magma, or molten rock, was subject to considerable variation in chemical character, being at first ultra-basic, then basic, and finally acid. The basic plutonic rocks, or gabbros, are represented by the great masses of the Cuillins and the Blavenn range; whilst the acid rocks are exemplified in the granites and granophyres of the Red Hills. Ultimately there came the "dyke phase"—a phase in which the lava took the form of numerous minor intrusions, solidifying as dykes and sills. It is notable that while the plutonic period of activity showed a sequence of intrusions from basic to acid, the dyke phase, on the contrary, showed a transition from acid to basic types. Such a sequence is not unknown elsewhere.

As an indication of the amount of labour expended by Mr. Harker in his petrographical studies, it may be stated that upwards of a thousand specimens of the igneous rocks of Skye were sliced for the purpose of microscopic examination. Numerous chemical analyses of the rocks have been made by Dr. Pollard.

Not the least interesting part of this monograph is the chapter in which the author discusses the origin of the scenery of the district, tracing the relation between the relief of the land and its geological structure. The movements and deformation of the solid crust of the earth, so closely related to the igneous eruptions, receive ample treatment; but whilst these hypogenic agencies formed the primary factor in determining the structure of the country, the superficial characteristics of the landscape are of course largely due to epigenetic activities. One of the most interesting features in Skye is the enormous amount of denudation which the country has suffered, thus giving the geologist an insight into the inner structure of the rocks. To the geological tourist, willing to submit to a rough life, the Isle of Skye offers a field of study singularly interesting; whilst the present memoir fur-

nishes a scientific guide such as has never before been accessible.

We welcome in Mr. Harker's monograph a masterly work, which is certain to become, and will probably long remain, our standard authority on the Tertiary igneous rocks of Skye.

THE east coast seems to breed naturalists and nature-lovers. Is it in the air? or is it the stock? Perhaps the deliberate East Anglian blood has time to pause and patience to drink in the signs and marks of nature. Mr. Arthur H. Patterson has put together more or less formlessly his notes of twenty-five years in the neighbourhood of Yarmouth under the title of *Notes of an East-Coast Naturalist* (Methuen & Co.). He apologizes in his preface for adding to the numerous books of this character, but no apology is necessary. These notes are in the nature of scientific observations, and hence are welcome. There is a superfluity of detail occasionally which serves no good purpose, as, for example, when Mr. Patterson gives an elaborate list of birds observed on such and such a day; but even this is agreeable in its way, showing as it does complete devotion to an ideal. There is no system in the book, as we have hinted, but there is an index which partly compensates for that defect, and the reader will be able to turn up references to any bird or fish in which he may be interested. For it is mainly with birds and fishes that Mr. Patterson deals. Some valuable facts which we have noticed among the notes refer to rare birds. We hear of a gunner shooting and cooking six little stints, of collared pratincoles, of American shore-larks, and of the Pallas sand-grouse. Mr. Patterson says that the house-martin is the first bird to awaken in the morning. If so he is run very close by the robin, whose note invariably precedes those of the thrushes, blackbirds, and the common round of birds. The attractions of the book are enhanced by several good coloured illustrations. Many of the notes are very scrappy, and some are frankly merely anecdotal; but despite these facts and Mr. Patterson's lack of literary accomplishment, they form agreeable reading. It is only few, such as Mr. E. K. Robinson (also a resident in Norfolk), who combine intimate knowledge with literary charm.

*The Poet Gray as a Naturalist.* By Charles Eliot Norton. (Boston, Goodspeed.)—It is impossible to offer any explanation of the production of this book. It is not a life of Gray, nor an appreciation of his qualities as a naturalist. The selections from his notes on the 'Systema Naturae' of Linnaeus do not promise to be of any use to the modern zoologist. Both ink and paper might have been put to a better use.

A SECOND edition has appeared of *The Theory of Heat*, by Thomas Preston (Macmillan & Co.), which is revised by J. Rogerson Cotter. The distinguished author left some marginal notes which have been added, as well as a hundred pages of new matter. Thus recent progress is well represented, and we are able to recommend the book to our readers, as we did in 1895, as a model of its kind, lucid in style, and abounding in judicious summaries and information as to the modern conceptions which have illuminated the subject.

WE have received *The 1900 Solar Eclipse Expedition of the Astrophysical Observatory of the Smithsonian Institution*, by Prof. S. P. Langley, the Director, who was well aided in it by Mr. C. G. Abbot. That eclipse, it will be remembered, occurred on May 28th, and the central line crossed the Atlantic from the coast of America to that of Portugal, most of the European astronomers observing it in the Peninsula. The duration nowhere amounted to two minutes at any of the observing stations, but the weather was, on the whole, very

favourable. Prof. Langley, after a careful examination of the conditions, selected a station at Wadesboro, in North Carolina, his main objects being to photograph and observe visually the minute structure of the inner corona, to obtain photographs of the outer extensions of the corona and possible intra-Mercurial planets or other objects near the sun, to measure the heating effect of the inner coronal radiations, and, if possible, to determine the distribution of their energy in the spectrum by the aid of the bolometer. How well these objects were achieved is manifest in the volume before us, illustrated as it is by reproductions of the photographs taken. With regard to the bolometric observations, the heating effect of the inner coronal radiations was recognized, and found to be unexpectedly feeble. The results seem to indicate a comparative weakness of the infrared portion of the coronal spectrum, inconsistent with the hypothesis that it either radiates chiefly by virtue of a high temperature, or acts chiefly as a reflector of ordinary sunlight. This, taken in connexion with the appearance of the corona, would seem to support the hypothesis that the principal source of its radiations is of the nature of an electric discharge. It is very desirable, Prof. Langley thinks, that further bolometric observations of this kind should be made in future eclipses. The result of the search for intra-Mercurial planets renders it improbable that any of these bodies exist brighter than the fifth stellar magnitude, though there may be some fainter than this.

*Talking Machines and Records, How Made and Used.* By S. R. Bottone. (Guilbert Pitman.)—To true talking machines, those which produced a travesty of human speech amid a wheezing and groaning of machinery, the author devotes two pages out of eighty-six, the remainder of his book referring to sound-reproducing machines, such as the phonograph and gramophone, which can only be loosely described as talking machines. The ordinary user of the phonograph, who has the haziest ideas why and how it reproduces sound, will hardly notice the preliminary scramble in acoustics as the engineer's directions for making apparatus which follow will strike him as practical and lucid. We should add, however, that in regard to such machines the methods that can be described to-day are obsolete to-morrow.

#### Science Gossip.

THE admirable subscription portrait of Lord Rayleigh which Sir George Reid recently executed for the Royal Society, now on view at the New Gallery, has been reproduced in photogravure for distribution amongst the subscribers, each example having received the autograph signature of the distinguished physicist. The interest of the plate is enhanced by the circumstance that no similar portrait in oils exists of Lord Rayleigh.

MESSRS. CHARLES GRIFFIN & CO. announce the following new books and new editions:—A Text-Book of Physics, by J. H. Poynting and J. J. Thomson, Vol. I., revised, Properties of Matter; Vol. II., revised, Sound; Vol. III., Heat; and volumes on Light, Magnetism, and Electricity, — revised editions of Prof. A. Jamieson's Text-Book on Steam and Steam Engines, and Elementary Manuals of the same subject and of Applied Mechanics, — Constructional Steel Work, by A. W. Farnsworth, — Oil Fuel, by S. H. North, — The Mechanical Engineer's Reference Book, by H. H. Suplee, — The Official Year-Book of the Scientific and Learned Societies, — Calcareous Cements, their Nature, Manufacture, and Uses, by G. R. Redgrave and C. Spackman, a revised edition, — Smoke Abatement, by W. Nicholson, — Analysis of Mine Air, translations by the late Sir C. Le Neve Foster from pamphlets by M. Poussigne and Dr. Brunck, with original

papers by J. S. Haldane, — Electricity Control, by Leonard Andrews, — Spinning and Twisting of Long Vegetable Fibres (Flax, Hemp, Jute, Tow, and Ramie), by Herbert R. Carter, — The Synthetic Dyestuffs, by J. C. Cain and J. F. Thorpe, — Inks, their Composition and Manufacture, by C. A. Mitchell and T. C. Hepworth, — The Chemistry of Gas Manufacture, by W. J. Atkinson Butterfield, Vol. II., — Applied Anatomy, by Edward H. Taylor, — and A Text-Book of Human Physiology, by Dr. L. Landois, and edited by A. P. Brubaker and A. Eshner.

THE first number of the new monthly magazine *Discovery*, edited and published by Mr. McKenzie Knight (59, King Henry's Road, South Hampstead, N.W.), has, amongst others, two astronomical articles. One of these, by Mr. Crommelin, of the Royal Observatory, Greenwich, is on the total solar eclipse of next August; the other is the first of a series of articles by Mr. A. A. Buss on the 'Study of Spectroscopy as applied to Astronomy.'

IT is with melancholy feelings that we receive the announcement that the telescopes and other apparatus used by the late Dr. Isaac Roberts at Starfield, Crowborough, Sussex, in the production of his famous celestial photographs, are to be sold, with or without the observatory, house, and grounds.

TWO more small planets are reported from the Königstuhl Observatory, Heidelberg. The first was discovered by Prof. Max Wolf on the 14th ult., the second by his assistants, Dr. Götz and Herr Kopff, on the 15th, and registered again by them on the 16th.

ELEVEN new variable stars in the constellation Vulpecula are announced from the same place, ten of which were detected by Prof. Max Wolf, and one by Dr. Götz. These will be reckoned as var. 143–153, 1904, Vulpecula; and one subsequently detected by Madame Ceraski in the constellation Cygnus, whilst examining plates taken by M. Blajko at the Moscow Observatory, as var. 154, 1904, Cygni. The magnitude of the last changes between 9 $\frac{3}{4}$  and 12 $\frac{1}{2}$ . All those noted above in Vulpecula are faint objects, not one ever attaining a magnitude greater than 9 $\frac{1}{2}$ , which sinks to 11 $\frac{1}{2}$  when at its minimum.

IN the Harvard College Observatory *Circular*, No. 82, Prof. E. C. Pickering notes the discovery of no fewer than 152 variable stars in the large Magellanic cloud. He remarks that although the two Magellanic clouds have long been objects of careful study on account of the extraordinary physical conditions prevailing in them (to which, it will be remembered, Sir John Herschel first called attention during his famous expedition to the Cape of Good Hope), they have not hitherto been known as regions in which variable stars abound. But fifty-seven of these objects were recently detected in our 'Science Gossip' of the 13th ult. by Miss Leavitt whilst examining the plates taken with the Bruce 24-inch telescope. And now a much larger number has been detected in the same manner in the Nubecula Major. The light of nearly all these variables changes rapidly; their distribution is remarkable, as they are usually found in groups of different degrees of definiteness. The editor of the *Astronomische Nachrichten* states that these variables in the Magellanic clouds cannot well be brought into the ordinary nomenclature of variable stars, but they will be reckoned as special cases. Most of those in the Nubecula Minor belong to the constellation Tucana, the rest to Hydrus; whilst those in the Nubecula Major are partly in Mensa and partly in Dorado.

THE calculated place of Encke's comet for to-night, September 10th, from the same ephemeris as before, reduced to Greenwich midnight, is R.A. 1 $^h$  47 $m$  58 $s$ , N.P.D. 64° 40', and for

next Monday, September 12th, R.A. 1<sup>h</sup> 46<sup>m</sup> 20<sup>s</sup>, N.P.D. 64° 23'.

MR. W. E. PLUMMER'S Report of the Liverpool Observatory at Bidston, Birkenhead, for 1903 shows that the work there has been continued on former lines. Transit observations were made for distribution of time; the comets of the year were observed with the equatorial, which was also used to determine the relative positions of some double stars and the diameters of the brighter planets. Meteorological observations were regularly carried on, and the results show that the highest recorded temperature was 78° 3' on July 2nd, and the lowest 24° 6' on January 14th. A register is also given of the earth tremors as shown by a horizontal pendulum; of such 160 were recorded in the course of the year, all lasting a considerable time, about half an hour in the mean.

We have received a paper by Prof. N. S. Shaler, of Harvard University, 'A Comparison of the Features of the Earth and Moon,' which forms part of vol. xxxiv. of the 'Smithsonian Contributions to Knowledge.' It is accompanied by some splendid reproductions of photographs of lunar objects; the author wishes his readers to study the letterpress first and then compare it with the photographs; but probably few will resist the temptation to look first at the latter. Some of the remarks, particularly respecting the possibility of any atmosphere in the moon and the existence of water in bygone ages, are of great interest.

## FINE ARTS

*Titian.* By Georg Gronau. (Duckworth & Co.)

THIS is a translation of Dr. Gronau's 'Tizian,' published in Germany four years ago. It has, however, been brought up to date, and is certainly the best popular handbook to Titian's art that exists. We say popular, because Dr. Gronau has avoided, so far as possible, minute controversial points, and has endeavoured to make clear to the ordinary reader the main phases of Titian's development as an artist, as well as to give a general picture of his life, his human personality, and his relations with the many great patrons for whom he worked. But it is not by any means a popular book in the bad sense of the word. It is marked throughout by that cautious accuracy, that scholarly restraint and disinterested love of truth, which we associate with all Dr. Gronau's work. One small point is in this respect characteristic: the author never omits to mention cases where his judgment of a picture is based merely on a knowledge of a photograph, and not on acquaintance with the original. This is only one sign of a freedom from pretentiousness or vanity, a simplicity and earnestness of devotion to the object of his studies, that make Dr. Gronau's writing singularly sympathetic. No less remarkable are the accuracy and completeness of his knowledge. He has condensed into this small book a greater amount of positive information about Titian than has ever before been accumulated.

Compared with his little book on Leonardo, which we reviewed in these columns, the present work is in style somewhat tedious, a little wanting in colour and passion, and we must admit that the purely critical part, the aesthetic appreciation, is not so striking as in that book. One turns to the 'Titian' for trustworthy information

about particular works, or for biographical facts, rather than for stimulating or inspiring ideas about his art. It must be remembered, however, in comparing it in this respect unfavourably with the 'Leonardo,' that, although published subsequently in England, it is in fact an earlier work than that. Nor is it possible, as Dr. Gronau himself recognizes, for any one who has never attempted the practical solution of the problems of oil painting to speak with perfect assurance about Titian. For Titian was pre-eminently among artists the greatest painter. In the works of many artists—notably of all the great Florentines—the greater part of the artistic idea is conveyed by the design; the actual handling of the paint reinforces and completes the idea, but is not its most essential expression; but with Titian the idea is inextricably interwoven with the material considerations of pigment, and depends on the subtlest variations of impasto, on the liquidity or fatness of the touch, and, above all, on the infinite modulations, the unanalyzable combinations of colour. On all these points Dr. Gronau, though he speaks with modesty of his inadequate equipment, comes, perhaps, as near to an intimate understanding as the layman can; but his words have not the same force, his vision has not the same penetration, as Mr. Ricketts showed in his work on the Prado, with which, since it covers much the same ground, it is natural to compare Dr. Gronau's.

It is not, indeed, for any startling originality, though there is much here that has never been put so clearly before, that we value Dr. Gronau's book, but rather for the high level of intelligence combined with patient care as well as the balanced and reasonable treatment of difficult or disputed points which it displays throughout. A few instances of difference of opinion, or at least of estimate of value, may be noted; but, in the main, it seems to us that it is likely to be accepted as the most correct, though perhaps not the most vital presentation of Titian's personality that exists.

In his general survey of Venetian art before Titian the author appears to accept too easily the conventional view that there was no considerable local tradition before the advent of Pisanello and Gentile da Fabriano. The remains of the pure Venetian tradition of the fourteenth century have been strangely neglected since Cavalcaselle's time; but we believe that that tradition was strong enough to contribute some of the most important elements in the art of the Bellini and Crivelli. In speaking of the early Anconas of the Venetian School, Dr. Gronau says that this arrangement precluded any "real artistic composition," where the word "pictorial" would be fairer and less disparaging to a style which admitted of great artistic qualities.

We note with interest that, in speaking of the early works of Titian, the author boldly gives to the 'Jacopo Pesaro before St. Peter' the early date (before 1503) which many critics, including recently Mr. Ricketts, have disputed. We believe he is correct, but it must be admitted that to allow this opens up a difficult question of the relations of Titian to Giorgione and makes it possible that, at least as far as

the linear disposition of the design goes, Titian was as much an originator of the new style as Giorgione himself. Certainly no important work by Giorgione in which the new idea is apparent is known to us of so early a date. Original and by this time generally accepted is the view put forward by Dr. Gronau with regard to the 'St. Mark Enthroned' of the Salute. This was always supposed to commemorate the epidemic of the plague of 1511—an epidemic of which Giorgione was a victim; but the author shows the probability that it refers to a threatened epidemic of the year 1504. This again tends to make us believe in the precociousness of Titian's genius, and renders its development much more intelligible, for, if we place the 'St. Mark' after 1511, it becomes an isolated example of purely Giorgionesque design in a period when Titian's work shows the cross influence of Palma. This influence, of which Crowe and Cavalcaselle made too much, has been underrated since Morelli wrote, and is here for the first time justly estimated and explained.

In speaking of the earlier Giorgionesque period Dr. Gronau might, we think, have brought out more fully the influence of the study of the antique. The particular type of womanly beauty which we associate with Giorgione and the earliest Titians (well seen in the picture at San Marcuola to which Dr. Gronau calls attention) shows, for the first time in Venetian painting, the influence of Greco-Roman art in so essential a matter as facial type; but the Venetians, though late in accepting this, did so with an enthusiasm and completeness that were hardly equalled elsewhere in Italy, so that it is in the works of the first decade of the sixteenth century in Venice that we may get, perhaps, the best notion of what the great lost art of Greek painting was like.

*A propos* of the San Marcuola picture, we note with pleasure the great care shown by Dr. Gronau in his choice of things for reproduction. Instead of repeating again all those well-known pictures with which every popular work on Venetian art has familiarized the public, he has chosen to give specimens that, though typical and important, have for one reason or another been comparatively neglected, or which are scarcely accessible to the public. Thus we have reproduced the Hampton Court portrait (the importance of which in the development of Titian's style has never been so well shown), the copy of the 'Alfonso d'Este' in the Pitti, the Bridgewater House 'Venus,' the 'Assumption' at Verona, the 'Doge Gritti' at Vienna, the 'Giulia Varana' of the Pitti—a picture which was, until a few years ago, left neglected in the store-rooms of the Palace, but now hangs, ascribed to Tintoretto, in one of the State Rooms. Dr. Gronau has rightly recognized its affinity with the 'Leonora Gonzaga.' The 'Battle of Cadore' is illustrated by Fontana's engraving; we have, too, the little-noticed, but very beautiful 'Annunciation' in the Scuola di San Rocco, the Chigi version of 'Aretino,' and the 'Isabella of Portugal' in the Prado, to which the author called attention recently in an article in the *Burlington Magazine*. Other little-noticed pictures that are reproduced here are the 'Prometheus,'

the 'Trinity,' and the 'Fall' at Madrid, and the 'Transfiguration' at San Salvatore's in Venice.

In describing the 'Bacchus and Ariadne' of the National Gallery the author has missed a small point which, though not obvious at first sight, is a charming part of the poetical invention, namely, that Ariadne, startled by the sudden irruption of Bacchus's rout, has fled into the sea, whose wavelets lap her feet. In discussing this and the contemporary Brescian altarpiece he has not noticed the curious fact that Titian, who was at this period working out—for him quite new—problems of anatomical design and endeavouring for the first time to represent the torso as twisted by the movement of arms and legs, employs the same general idea of pose in the Bacchus of one picture and the risen Christ of the other, while the St. Sebastian of the Brescian altarpiece finds his counterpart in one of the followers of Bacchus.

We are rather surprised at Dr. Gronau's interesting suggestion that in the so-called 'Duke of Norfolk' of the Pitti we have one of the missing portraits of Guidobaldo, Duke of Urbino; these were painted respectively in 1538 and 1545. We should have thought that in its strongly marked mood, as well as in composition and technique, this picture belonged to an earlier, more Giorgionesque period of Titian's career—that, in fact, it came nearer in point of date to the 'Man with a Glove' in the Louvre, which it so strongly resembles.

What the difference is between Titian's early and later portraits is admirably explained in a passage which we will quote:—

"In this domain [portraiture], also, he had begun as a lyrical artist, and had created portraits full of deep feeling, to which he seems to have imparted as much of his own soul as possible. He gradually shakes himself free from this somewhat indefinite, all-pervading mood, sees the special and characteristic points in an individual with ever-increasing clearness of vision; . . . bearing, attitude, costume, the expression of the eye, the turn of the head, all becomes distinctive, eloquent, and true to life. . . . He reveals the inmost soul of his model with a clearness and keenness which testify to his extraordinarily cool observation. Now only the artist in Titian appears to be interested, not Titian the man."

The greatness of his later portraits is, in fact, closely bound up with his greatness as a man of the world, and the easy, genial, and tolerant sympathy of his relations with the great men of his time. It is this which distinguishes him so markedly from Tintoretto, who never rose out of the middle-class *milieu*, and never liberated himself altogether from its less generous ideas.

In treating of Titian's later works Dr. Gronau shows a sympathy and understanding which are rarely extended to this period of the master's career. He dwells on the growth in dramatic force, which more than compensates for the loss of the lyrical intensity of earlier pieces, and shows how in the very last decade of his life Titian was attacking new problems, and growing in the depth and power of his feeling. How much finer, for instance, is the almost Rembrandtesque tragedy and pathos of the Dresden 'Crowning with Thorns' than the

earlier rendering of the same subject in the Louvre! He even, we think, goes a little too far in his praise of one or two of the later works, such, for instance, as the 'Fede' of the Ducal Palace, in which the hand of assistants must surely account for some of the florid bad taste of the picture. Still, the view here put forward is essentially truer and sounder than that which regards Titian only as a lyrical artist, who lost with advancing age the spring and motive of his inspiration.

The value of this book will be greatly enhanced for students by the catalogue of pictures, in which the author has collected an immense mass of useful information. In this, as in all parts of the subject, students will have cause of constant gratitude to Dr. Gronau for his patient and thorough handling.

#### *The Early Christian Monuments of Scotland.*

By J. Romilly Allen. (Edinburgh, Neill & Co. for the Society of Antiquaries of Scotland.)

This large and somewhat ponderous folio is professedly a classified and illustrated descriptive list of all the monuments known as Early Christian in Scotland, with an analysis of their symbolism and ornamentation. It is preceded by an introduction, reproducing the Rhind Lectures for 1892, by Dr. Joseph Anderson, Keeper of the National Museum of Antiquities in Edinburgh. The cost of production has been principally defrayed by the application of the sum of 1,000*l.* given by the late Dr. Robert Halliday Gunning as a Queen Victoria Jubilee gift to the Society of Antiquaries of Scotland. We have here a complete register of every monument now known to be existing in Scotland, whether previously described or not, adorned with upwards of 2,500 illustrations of various kinds, and embracing among them 120 examples not previously described or figured. There can be no doubt that as a register and catalogue the work before us is as thorough and complete as it can be, and no pains have been spared to describe the Scriptural or historical scenes, or to dissect and unravel the knot-work and interlacing ornament which form so large a part of these remains.

The work is necessarily occupied in a large measure with consideration of the various characteristics found on the monuments, and these are classified with some minuteness by Dr. Anderson. Perhaps no class is of more interest than that which is devoted to the bilingual type, of which but one specimen, the famous Newton stone in Aberdeenshire, is known; but unfortunately no attempt is made at its decipherment. "Here," says the writer, "it is only dealt with archeologically by correlating its features of character with those of one or other of the known classes of monuments peculiar to the British area."

But if the inscriptions found on other monuments are subjected to deciphering and explanation, why should this, the finest and most remarkable of all, be neglected? Although two pages are given to its description, it is impossible for the reader to gather any idea as to its date. Mr. Allen in his Part III. gives photographs of

this stone, but awards to its description eleven lines, without the slightest attempt to investigate the meaning of the inscription or to attribute a date to its origin. In his illustration, which measures not quite three inches in width, the original having a width of 2 ft. 9 in., he calls the inscription "enlarged," where we should expect to find it "reduced." Although numerous references are added to authors who have dealt with what is really one of the most important and interesting examples of the whole series, not one word is given by way of criticism of their various endeavours to arrive at a solution of the enigma. Such treatment as this cannot be accepted as final—it almost amounts to a confession of inability to cope with the problems which the authors set out to solve. A mere tabulation of the several renderings already extant would have been of value, if only to show the impossibility of accepting them.

It is remarkable that, with all the apparent wealth of classification in which the authors revel—taking delight in placing this or that monument in one class or the other, in accordance as its architectural or decorative features, its symbolism or its locality, or other characteristics demand place—a classification by date, however wide or conjectural, has not been attempted. Yet we venture to think that a dissertation on the dates of the more prominent examples would have been more advantageous to the reader than the lengthy and minute dissections of the interlacing lines and symmetrical cordwork and knotwork, which extend so far—to nearly three hundred pages—that one is in danger of becoming entangled and lost in their mazy gyrations of endless patterns and designs. The actual pictorial subjects, apart from mere meaningless scrolls, appear to be very few—one representation of the sacrifice of Isaac, two representations each of Adam and Eve and of David with his harp, five with David and the lion, and nine with Daniel in the lions' den, make up, with a doubtful three for Jonah and the whale, the sum total of Old Testament illustrations. The New Testament contributes only five examples of the Virgin and Child, eight of the Crucifixion, four of Evangelists' symbols, two of Christ in glory, and one each of the Annunciation, the Salutation, the Flight into Egypt, the Miracle of the Loaves and Fishes, the Healing of the Blind, the Raising of Lazarus, the meeting with Mary of Magdalene, St. Peter, St. John the Baptist, and the Agnus Dei. Angels appear in twenty-two instances, and are placed with the New Testament subjects. The legendary subjects are by no means numerous, and of secular scenes, armed men on foot or on horse preponderate, and, taken in connexion with the illustration of four men with legs interlaced in cross, many of these human forms look as if they were intended from the first to be purely conventional and ornamental. The animal world, inclusive of monsters and fabulous creatures, contributes a large number of subjects, but the tables are imperfect; for example, the figure playing a harp (Part II. p. 382) surely gives a third example of David, and the human design (Part II. p. 396), not well

described in the text, has been omitted altogether in the list. No historical subjects are tabulated, which is a strange oversight on the part of the authors, and the indexing leaves much to be desired. Part I., of 113 pages, has an eight-page index; Part II., 419 pages, has no index; and to Part III., the principal bulk of the work, comprising the Archaeological Survey and descriptive list of the monuments, 518 pages, about three pages only of index have been given. A list of the legends and inscriptions, or even of the names of personages they contain, would have been welcome, but none is given. The photographic illustrations are certainly very useful, bringing together, as they do, into one focus views of all the more important stones (which are far too numerous to mention here), arranged by counties, starting from Shetland and Orkney, and travelling southward and westward, through Sutherland, Aberdeen, Fife, Berwick, and so on, somewhat erratically, to end in Ayr, Kirkcudbright, and Wigtown. But, as in the carved animals in a child's Noah's ark, the relative sizes of the original stones have not been indicated by corresponding proportion in the reproduction.

The remarks on the symbolism are disappointing, and we fear that the average reader will close the book without having derived very much benefit in this behalf. From the remarkably persistent occurrence of extremely similar symbols of unknown meaning in widely distant localities, from their general use virtually all over Scotland, and from the systematic character of their grouping and employment in connexion with other subjects thoroughly well known and understood, it is not difficult to arrive at the conclusion that they are significant hieroglyphics awaiting solution. We are, however, told that

"it is not easy to analyze the different combinations of symbols or to find any theory as to their meaning upon the way in which they are associated together."—P. 110.

And, again, that

"until some further clue is obtained, the way in which the various symbols are combined does not seem to give any key to explain their meaning."—P. 126.

That these symbols are pictorially conceived representations of simple ideas is beyond doubt, as, for example, shield and spear, or the comb and mirror combined in several groups, in all probability represent, the one a man or chieftain, the other a woman, wife, or chieftainess; but the surrender by the authors of endeavour to elucidate the meaning of the numerous other emblems, although met with frequently in sequences which plainly indicate their ideographic, and perhaps even their lingual character, reduces this work to the level of a mere catalogue written large, useful undoubtedly to the antiquary, the ethnologist, and the archaeologist, and as a *corpus inscriptionum* to the philologist, but deficient in elucidation of the more interesting factors of the whole study of ancient Christian history in Scotland. We must await the uprising of a Champollion or a Birch to wield the key which is to unlock the mysteries of these emblems, which represent animals, weapons, and natural and artificial objects much as the oldest

Egyptian and Babylonish inscriptions represent familiar things of the same kind. We, however, acknowledge the debt we owe to Mr. Allen and his *collaborateurs* in the production of this great book; greater gratitude would be due to them if they had solved the series of riddles which they have compiled with so much painstaking from the northern relics of our country.

The drawings are neatly and carefully made by Mr. Allen, who has a style of his own, which perhaps is too sharp and severe for a faithful representation of what is often so faintly shown upon weather-worn stones. In some cases these drawings must be taken as restorations, rather than delineations of what is extant and visible. We doubt if the translation of "Cadman fauetho" (p. 444), "Cadman made me," is correct. It seems more likely to signify "May Cadman protect me," the rugged Latin of the sculptor blundering into an accusative where the verb requires a dative. We do not, however, know if Mr. Allen considers this inscription to be in Latin or the vernacular of the period, whatever that may have been.

*The English Dance of Death.* 2 vols.—*The Dance of Life.* By the Author of 'Dr. Syntax.' (Methuen.)—The sharp contrast, accentuated in these extraordinary products of the romantic revival in England, between the fifteenth century and the eighteenth, is one on which much might be said. Even the personal contrast between Holbein and Rowlandson in their manner of seeing life and expressing it sinks into relative unimportance beside it. To the artist of the earlier period, whether Holbein or another, the mystery of the tragedy of death was always present, investing its victims, even the most squalid, with a poignant dignity. The world was devastated by new and loathsome diseases, striking down the innocent and virtuous with the guilty; the judge and the lord were laid low by the fever which was not expeditious enough to save the felon from their hasty justice; wars and rumours of wars oppressed all men. The work of such a period was marked by simplicity and dignity, concentrating its force, as a rule, on a single figure, the irony of death hardly apparent. To Rowlandson the world presented another aspect. His king a madman, his princes by-words and a reproach, a nobility without dignity, justice without probity, divines without reverence, women without honour—what feeling could he express but a ferocious satisfaction at the removal of these cumberers of the ground? "Contemplating his subject exclusively with a view to the manners, customs, and character of his country," he had before him a country whose whole energies for twenty years had been concentrated on a struggle for military supremacy; the characters he saw were oddities, the "manners and customs" were the chief interest of his drawings, and death is not even worth considering in them. On the whole, however, these books are among the least unpleasing of Rowlandson's work, and, independently of their value as documents, they contain some remarkable drawing. The colour printing is very well done, and the books are clearly printed. Combe's text had, we suppose, to be reproduced, but it is quite as unreadable as when we first saw the originals.

#### ARCHÆOLOGICAL NOTES.

M. VICTOR HENRY, whose competence in the matter few will doubt, has just written a popular article on the vexed question of the origin of

the Aryans. He shows, on linguistic grounds, that the Indo-Europeans, as he prefers to call them, must have lived in the first instance on the steppes between the Black Sea and the Caspian; that they were a nomad and pastoral people, knowing the use of fire, and making gods of the great phenomena of nature, such as the dawn, the storm, the night, and the sun. The use of metals, he thinks, must have been taught them by the Sumerians, the words for "axe" and "copper" being the same in both languages; but he supposes them to have been from the beginning skilled in the potter's art, and very early in that of the weaver. Like all nomads, they were divided into tribes, and he supposes them to have been polygamous, the Greeks and Romans being, as he says, the only Indo-Europeans who held monogamy in honour. Yet they traced their descent exclusively through the father, and, at any rate, the pick of the tribes were fair-haired and tall. He declines to fix, even approximately, the date of their first emigration; but he thinks it plain that when they left their primitive seat they dispersed in different directions—

"to the south-east towards Hither Asia; to the south, towards Greece and the Mediterranean isles; to the west and north-west, towards the glaciers and forests of Central Europe. They thought that they were only seeking a little space and more grass for their flocks; they rushed, without knowing it, to the conquest of the world."

In M. Auguste Choisy's 'L'Art de Bâtir chez les Egyptiens' the ex-Inspecteur-Général des Ponts et Chaussées seems to think the use of brick rather more widely spread in ancient Egypt than most Egyptologists will have it. Fuel was, however, always scarce in Egypt, and the bricks were, therefore, only sun-dried, which perhaps accounts for so few brick-built monuments having survived. As the Egyptians did not generally use scaffolding, he thinks they built from "tips," or mounds faced with planks. He is very doubtful as to whether the arch originated in Egypt or Chaldaea, but points out that the dome of the earliest Greek constructions resembles that of Egypt, and has nothing in common with the Asiatic. Like Commander Barber, and, in fact, everybody who has brought a practised eye to bear upon the subject, he recognizes that the Egyptian builders made use of nothing but manual power, the only mechanical apparatus used by them being the lever and rockers, though they made great use of the inclined plane. The Pyramids were, he thinks, built in successive layers round a central pyramid, and he sees in the fact that they could thus be completed at any moment a reason for the preference of the Pharaohs for this species of tomb. He also supposes that until a late date iron was not used by the Egyptians, all their building tools being of copper or bronze; and he shows by diagrams and plans how even their colossal statues could be cut, transported from the quarry to the buildings destined to receive them, and raised to their place. Finally, he suggests that the Egyptian mode of building was the one natural to an inland country where men abounded and the governing power was centralized, just as the use of machinery in building was natural in Greece, where men were few and dispersed in relatively small communities, while the building of ships made them familiar with the handling of mechanical power. Altogether it is a very interesting book.

It is said that Mr. F. Ll. Griffith, Reader in Egyptology at Oxford, is the author of the article on Egypt in the current *Quarterly Review*.

The excavations made by the brothers Körte in Phrygia at the expense of the late Alfred Krupp are summarized by M. Salomon Reinach in the current number of the *Revue Archéologique*. Assuming that the Phrygians of classic times were an Aryan people, who migrated from

Thrace about 1500 B.C. into the central plateau of what is now Anatolia, he thinks they found there a people, perhaps aboriginal, to whom they were indebted for place-names ending in *-anda*, *-issos*, and *-essos*, as also for the worship of Cybele. Moving, like most Aryan peoples, towards the sea, they founded the traditionally Phrygian kingdom of Sipyle, and also obtained a footing in Cyprus, though their influence on the art of Corinth seems more doubtful. They at one time pushed into Lydia, and it is they, and not the Caucasian Moschi, who are denoted by the Muski with whom Tiglath-pilezer I. fought, the name of their king Midas being evidently the Mita of the cuneiform inscriptions. The Cimmerian invasion, says M. Reinach, put an end to their power and left them the slavish race ridiculed by the Greeks of the classical age. Herren Körte's excavations have laid bare their principal city Gordion, with which name is connected, apparently, the story of Alexander and the Gordian knot, but the art products there discovered do not seem to be of great value from an aesthetic point of view. It seems evident that the Phrygians were workers in iron, that they drank beer, and made a plentiful use of butter, not only as a food, but also as a cosmetic; but the evidence for the existence of human sacrifices among them is scanty, and not thought convincing by M. Reinach. It is curious that nearly all the important objects found come from Cyprus, Athens, or Corinth, rather than from the Greek cities of the Ionian coast.

The twenty-fifth anniversary of that magnificent institution the Musée Guimet has brought about the publication of a volume called 'Le Jubilé du Musée Guimet,' in the introduction to which M. Émile Guimet describes the steps which led him, during a tour in Egypt in 1865, to imagine its foundation. The antiquities that he then acquired formed the nucleus of his private collection at Lyons, where his position as one of the leaders of the silk industry gave him unusual facilities for obtaining specimens of Oriental art. Soon, however, the connexion between religion and art was borne in upon him, and he decided to make his collection illustrative of the different religions, not only of the ancient, but also of the modern world. A tour round the world helped him in part to accomplish this, and, well backed up by the Government of the Republic, his Museum and a school where Orientals could learn French, and Frenchmen Eastern languages, were established; while those two most valuable publications, the *Annales du Musée Guimet* and the *Revue de l'Histoire des Religions*, were set on foot after an American model. Later, the Museum was transferred bodily to Paris and made a Government institution, with the results that are known. Besides the Sunday lectures at the Avenue d'Iéna, two weekly lectures are projected in other less-favoured quarters of Paris, and M. Guimet hopes in time to extend these lectures to the provinces, and even to foreign countries. He also proposes to add to the Museum publications a new one dealing exclusively with art. In this country Government aid seems past praying for; but it is much to be wished that among our millionaires could be found one with the devotion, the public spirit, and in particular the special knowledge of M. Guimet.

Serious trouble has apparently arisen at the Museum of Naples, where Signor Ettore Pais, the late director, has just been relieved of his duties, and only a provisional successor to him has been appointed. The excellent work done by Signor Pais in reorganizing the Museum should have pleaded for him; but he seems to have become somehow involved in the fall of the ex-Minister, Signor Nasi, and the result proves, as has been said elsewhere, how difficult it is for a native of North Italy to do important duties in the South.

### Finis-Art Gossiy.

We learn that Mr. M. H. Spielmann has been selected to write the official biography of the late G. F. Watts.

THE death is announced at Haslemere, Surrey, of Mr. James Archer, R.S.A., at the age of eighty. His diploma work in the Scottish National Gallery was 'Rosalind and Celia.' Since 1871 he had painted many portraits, including those of Col. Sykes, Prof. Blackie, Mr. James G. Blaine, and Mr. Carnegie.

A PAINTING in oil of Sir Walter Scott, by James Saxon, has been added to the Scottish National Portrait Gallery. It was done in 1805 for Lady Scott, and shows Scott seated in an armchair. Lockhart thought it represented him most faithfully. The length is three-quarters, the dress black, hair nut-brown, the favourite bull-terrier Camp leaning his head on his master's knee. The companion portrait of Lady Scott was engraved for Lockhart's 'Life' (1839). Other additions are Prof. Herkomer's portrait of Herbert Spencer, which was painted for presentation by his friends and admirers on the conclusion of his 'System of Synthetic Philosophy' in 1898, and a portrait of Dr. Smiles by Sir George Reid.

THE death in Paris is announced of M. Fernand de Launay, the well-known artist, who was one of the most successful painters of the panoramas in fashion some twenty years ago. He was an engraver of considerable talent, and was "médallé" at the Salon des Artistes Français; his transcripts of eighteenth-century life were much admired, and found a ready sale with collectors. M. Fernand de Launay was a son of Alphonse de Launay, the dramatic author.—The death is also announced, at Bonnafons, near Gaillon, of the landscape painter M. Mita in the thirty-fourth year of his age.

WE referred last week to a proposed new museum for Paris, and now we have to announce the creation of another. The Musée Equestre has been established, perhaps provisionally, largely through the exertions of MM. Lavedan and Detaille, and will include the "chaises à porteurs" of Marie Leczinska, wife of Louis XV., and of Marie Antoinette; the carriage, known as the "Opale," in which the Empress Josephine was conducted to La Malmaison after the divorce, and the carriage, known as "La Topaze," which was used on the marriage of Napoleon with Marie Louise.

M. ÉMILE PEYRE, the well-known collector, has just passed away at the age of seventy-six. He has left a very fine collection of works in carved wood, which is said to be much more important than that in the Cluny Museum. The whole has, in fact, been valued at 10,000,000 francs. The fate of the collection is not yet officially revealed, but a writer in the *Écho de Paris* believes that it is bequeathed to the City of Paris.

M. WEERTS, who painted the ceiling of the great central salon of the Musée de la Monnaie, has been selected to decorate the "escalier d'honneur" of the École des Ponts et Chaussées. Both buildings were designed by the architect M. Antoine. The new decoration, which will probably be begun this year, will consist of an allegorical group symbolical of electricity, navigation, bridges, and railways.—M. Eugène Carrière has received a commission from the City of Paris for four large allegorical compositions. These works are for the decoration of the mairie of Reuilly.

THE new Hôtel of the city of Tours was officially inaugurated on Monday, and the building, which is the work of a native of Tours, M. Laloux, is worthy of this fine old city. The sculpture is of a noteworthy character. The four "Atlantes" which support

the balconies are the work of a Tours sculptor, M. Fr. Sicard, who distinguished himself at the last Salon. The Salle de Mariages is decorated with portraits (the work of M. Anquetin) of four famous authors to whom Tours lays claim—Rabelais, Descartes, Balzac, and De Vigny. The Municipal Council Room is adorned by M. Jean Paul Laurens with the study of Jeanne d'Arc which was exhibited at the Salon of 1903.

THE Carnavalet Museum continues to receive a number of interesting relics, chiefly of the Great Revolution period. M. Fouquier de Caen has just presented the pistol of Saint Just, the famous member of the Comité du Salut Public, who perished during the day of 9 Thermidor. Dr. Robinet has presented to the same museum the *couverte en argent* of Danton, signed with his initials G. D.; the fork shows signs of much usage. These articles have been placed in the Salle de la Révolution. Another addition is a very fine view of Paris of the time of Louis XIII.

THE Viking ship found in a mound near Tønsberg, Norway, is at present being excavated under the guidance of Prof. Gustafson. Much of the ship is well preserved, especially the rudder and the oars, which might even now be used.

## MUSIC

### THE WEEK.

#### GLOUCESTER MUSICAL FESTIVAL.

THE one hundred and seventy-eighth meeting of the three choirs of Gloucester, Worcester, and Hereford took place in the first-named city last Sunday afternoon, when a special service was held in the Cathedral. The 'Magnificat' and 'Nunc Dimittis' were composed by Mr. I. Atkins, organist of Worcester. Both movements are well written and well orchestrated. The opening of the first is bold and dignified, but afterwards there are passages not on the same high level. The 'Nunc Dimittis' is very simple, though not commonplace, and emotional. The anthem by Mr. J. E. West, 'A Song of Zion,' contains much good and clever writing.

The festival proper began in the Cathedral on Tuesday morning with a fine performance of Mendelssohn's 'Elijah.' The principal vocalists were Mesdames Albani and Sobrino, Miss Muriel Foster, and Messrs. John Coates and Ffrangcon Davies. We need not say anything about either the work or such well-known singers. The chief interest was provided by the combined choirs of the three cathedral cities—for, as last year at Hereford, there was no supplementary help from Leeds and other towns. They were heard at the Sunday service, but the music did not give them the opportunity of showing their full strength. Two or three times the quality of the high notes of the sopranos sounded somewhat thin, but this may have been the result of fatigue, for at the rehearsals of the previous day they were indeed hard worked. It is, we think, one of the finest choirs we have ever heard at these festivals; the rich tone of the voices could scarcely be surpassed. It was a most promising start. Mr. Brewer conducted ably, and Dr. Sinclair, the Hereford organist, rendered good service at the organ. The band, consisting of the best London players, with Mr. A. Burnett as leader, played admirably.

The evening programme commenced with

the Prelude and 'Angel's Farewell' from the 'Dream of Gerontius,' and a magnificent rendering of the music was given under the composer's direction. The theme of the 'Farewell' is lovely, but it is not the same thing without the voice. Still, as the work has taken hold of the public, this arrangement for orchestra is no doubt acceptable. Mr. C. Lee Williams's setting in the form of an unaccompanied motet of the Festival Hymn, "Awake, my soul, and come away," is good, though not specially distinctive; anyhow, it is thoroughly well written for the voices. The choir sang it with heart and soul; it did one good to hear such singing. The composer conducted. This was followed by Sir Charles Villiers Stanford's 'Te Deum,' dedicated to Queen Victoria, and produced at Leeds in 1898. It is really a masterly work—fine themes, clever developments, and most effective orchestration. But the very cleverness of the music is a stumbling-block. One is too much engaged in admiring the displays of intellect to judge its emotional power; it seems as if head outweighed heart. In Bach's Mass in B minor the extraordinary skill might at first make us pass the same judgment on that work; but when that Mass has become familiar—and it has been often heard in London—one discovers that underneath all the science there is a soul, and then the music becomes a living thing. Sir Charles Stanford's work, perhaps, wants better knowing; anyhow, it has been strangely neglected. The performance, under the composer, was first rate; the soloists, Messdames Sobrino and H. Wilson and Messrs. William Green and Plunket Greene, were at their best. The second part of the programme included selections from Handel's oratorios 'Solomon,' 'Theodora,' 'Israel in Egypt,' and 'Judas Maccabæus,' solos and choruses, a grand treat for Handel lovers.

There was an exceedingly long programme on Wednesday morning. An excellent work by Mr. Granville Bantock was produced under his direction, a setting of a fine poem by Helen F. Bantock which lent itself well to music, 'The Time-Spirit.' The storm-blast in the forest, with the noise of rushing wind and of trees "straining in their anguish," is likened to the spirits of the mighty dead calling on those who live in the world's pleasant places to bestir themselves and render themselves worthy of "highest heaven's crowning." The opening scene is vividly depicted, and the storm and stress of the earlier portion of the work render the peaceful close most effective. The music is modern in character, and will certainly enhance the reputation of the composer.

Dr. Sinclair gave an able rendering of the organ part of a Concerto in F minor by Dr. C. H. Lloyd. There are many good points in the work, but it was scarcely wise to include it in the programme, which without it was already sufficiently long. The middle movement is the most interesting. The work was originally produced at Gloucester in 1895.

After the concerto Sir Hubert Parry conducted his new work, a *sinfonia sacra* for contralto and bass soli, semi-chorus, and orchestra, entitled 'The Love that casteth out Fear.' The composer has selected texts from the Bible, and added verses of his own for soli and choruses. Moses and David

are presented as types of men who in different ways were great—the one as a wise and mighty leader, the other as a righteous ruler—yet both committed sin for which they were punished. As in Greek tragedy, there are reflective choruses—one telling of human frailty, the other of Divine compassion. In the second part another instance is brought forward of a good man falling into sin—Peter, who denied his Master. This leads to a chorus "There is none righteous—no, not one." Sin leads to fear, and a semi-chorus points to love which, when perfect, casts it out. Then we hear of just dealing and humility—safeguards against falling, while the final chorus declares that "the ways of the Lord are right and the just shall walk in them." From this brief account of the book it will be seen that the subject, of a strongly emotional character, lends itself well to musical treatment. As in Palestrina's Masses, so in this *sinfonia sacra*, or sacred cantata, as we should prefer to call it, there is great simplicity—an aim to write in a devotional spirit, and not to make the words mere pegs for the music. One feels throughout that the composer is in earnest: that he is trying to preach a sermon—if the expression be allowed—in tones, or, to quote Handel's words in connexion with the 'Messiah,' to make the public the better for listening to him. Nowhere does the music cover up, as it were, the words; frequently, indeed, it keeps very much in the background, so that any one judging it on its own merits might find it lacking in interest. Of course, it is open to any one to suggest that inspiration may at times have been at a low ebb; but we are more inclined to think that the restraint and simplicity are intentional. Towards the close of the second part, when love becomes the theme, there is more warmth and tenderness in the music. The chorus "There is none righteous—no, not one," is a grand piece of writing, and the slow *pianissimo* passage beginning at the words "There is no fear in love," simple though it be, makes a direct and powerful appeal. We have dwelt somewhat on this work: it seems to us an interesting experiment in sacred music, in contradistinction to many works sacred in name, but really secular in spirit. The performance was most impressive. The *pianissimo* passages, especially those of the semi-chorus, were sung with wonderful delicacy.

The Shire Hall concert in the evening was a great success. The new Orchestral Fantasia of Mr. W. H. Reed is a clever, pleasing work.

#### Musical Gossip.

At the Promenade Concert at Queen's Hall last Saturday evening Mr. Henry Wood brought forward two pieces for small orchestra, by Dr. F. H. Cowen, which had already been heard in Scotland, but not in London. These are respectively entitled 'Childhood' and 'Girlishhood,' the first having the sub-title 'Lullaby,' which is justified by gentle and tender phrases. Both pieces are notable for delicate and refined effects, and the second has piquancy of rhythm, together with agreeable animation, though there is never any suggestion of boisterousness. At this concert Miss Elsie Playfair, a young Australian violinist, displayed executive facility in a spirited performance of Bach's Concerto in

B major; but her tone, though bright, lacked sweetness.—On Tuesday evening the first performance in England was given of M. Paul Juon's Symphony in A (Op. 23). The composer, a Russian, studied with Arensky and Bargiel, and since 1897 has resided in Berlin. The first movement of the symphony is headed 'Come Passacaglia,' and the variations are not wanting in cleverness, though some of them are too effusive, the ear being assailed with unnecessary harshness. Heavy and dull, the Scherzo must be accounted a failure; but for the Romance which follows the composer has selected attractive themes, and dealt with them in a dignified and expressive manner. The influence of Tschaikowsky is apparent in the final movement; the music here possesses plenty of colour, and, setting out in vigorous fashion, displays plenty of rhythmic energy. With the exception of the first movement, the symphony was well played by Mr. Wood's band. A second novelty presented on Tuesday evening was Eduard Schütt's Pianoforte Concerto, No. 1, in C minor, written in 1880, and dedicated to Leschetizky. It is a quiet and unambitious composition, the part for the principal instrument exhibiting many graceful and refined passages. The soloist, Mr. Carl Weber, discharged his task satisfactorily. He understood that restraint was necessary, and made no attempt to divert attention from the music to himself. Two new songs, 'The Sleigh of Life' and 'Slumber Song,' composed by Mr. Eugen d'Albert, were introduced by Mrs. Henry Wood, who sang them well. The first of these is picturesque and unconventional, the second pretty and tasteful.

HERR LOUIS ZIMMERMANN, solo violinist of the Amsterdam Orchestra, has been appointed Professor of the Violin at the Royal Academy of Music, to fill the vacancy created by the retirement of Mr. Willy Hess, and will take up his duties at the commencement of the Michaelmas term on the 22nd inst.

PERFORMANCES NEXT WEEK.  
SUN. Sunday League, 7, Queen's Hall.  
MON.—SAT. Promenade Concerts, 8, Queen's Hall.

#### Drama

#### THE WEEK.

ST. JAMES'S.—'The Garden of Lies,' a Romance in Four Acts. Adapted from the Story of Justus Miles Forman by Sydney Grundy.

CRITERION.—'Winnie Brooke, Widow,' a Comedy in Three Acts. By Malcolm Watson.

CORONET.—'Marguerite,' an English Adaptation of 'La Montaigne.' By Michael Morton.

A CERTAIN indefinable sense of short-coming attended the reopening performance at the St. James's Theatre on Saturday night. The novelty then produced was, as it was styled, a romance, with a name suggestive both of poetry and drama. The original work was unknown to the majority of the public, but the adaptation was made by Mr. Sydney Grundy, whose success in dealing with romantic themes was of happy augury. Add to these things that the whole was produced at the St. James's, the chosen home of romantic drama, with a company selected by Mr. George Alexander, and including himself, and there seemed no room for hesitation as to the result. But this proved a disappointment. There was no hostility; there was, indeed, a large measure of applause. This was, however, deliberate, and in no sense spontaneous. Waiting with the expectation of being moved, and failing to find the required stimulus, the audience gave the perfunctory and half-hearted response which it regarded as obligatory. One source of weakness is that the whole bears too strong a likeness to

'The Prisoner of Zenda.' Some pains and ingenuity have been spent in differentiating the two themes, but the resemblance remains striking. A serious defect is perhaps the effort that is made to sink the principal character in our estimation. It is a curious fact that when a character villainous in essence, like Villon, is selected, every effort is made to whitewash it and commend it to our esteem. When, on the other hand, a man is shown who, though weak and self-indulgent, is intrinsically chivalrous and capable of devoted heroism, he is exhibited before us in a state of offensive and wanton inebriety. The scene of drunkenness is, it must be held, the chief blemish on the play. Its intrusion is the more to be regretted since it serves no purpose. Neither faithful, we apprehend, as a picture of the results of too much absinthe, nor needful as illustration of character, the exhibition of delirium deprives the actor of our sympathy and renders us indifferent to the happy *dénouement* provided by the authors. In the scenes of love-making with his princely consort—for such she ultimately becomes—Mr. Alexander shows what is best in his romantic style, though his acting lacks the plaintive humour and sincerity it sometimes exhibits. Miss Lilian Braithwaite makes a handsome heroine, and Mr. Charles Fulton, Mr. Herbert Dansey, and Mr. Mark Kinghorne give character sketches of merit.

Originally produced at Boscombe in April last as a musical comedy, 'Winnie Brooke, Widow,' has been stripped of its musical accessories and transferred to London. Unfortunately it has not with its musical numbers lost its shape, which is that of opera-buffa. It remains, consequently, a hybrid production, with characters approaching caricature, and with small appeal to our sympathies. The plot seems suggested by that of 'Love's Labour's Lost,' and shows a variety of personages, like the King of Navarre, Biron, Longaville, and Dumain, binding themselves by vow to abstain for a given time from intercourse with the female sex. The usual lesson as to the futility of such oaths is taught afresh. Miss Ada Reeve, who plays the heroine, has agreeable personal gifts, and, when she gets rid of her marked and not unpleasing mannerisms, may obtain a comic style. At present her performance scarcely extends beyond promise. Valuable support is afforded her by Mr. Eric Lewis.

Important alterations are said to have been made in 'La Montansier' of MM. Caillavet, de Flers, and Jeoffrin in order to fit it to English tastes. The only one of these which is easily recognizable is the substitution of an insignificant and meaningless title for one that was full of colour and suggestion. The aim of the piece is to show Miss Lena Ashwell in a comedy rôle first played by Madame Réjane. To some extent the experiment is a success. Miss Ashwell has gifts in comedy which are real, if as yet imperfectly developed. It is in the stronger and more serious passages of the play that her greatest triumph is obtained, and the part in which she most stirs her audience is that in which she challenges the dangerous animosity of Saint Just, and extricates herself from the danger of imprisonment in La Force. Mr. Charles

Groves takes the part of Saint Phar, the typical comedian played by M. Coquelin. Mr. Frank Mills is Neuville, and Miss Sydney Fairbrother, Mlle. Sénédor.

*Biblioteka Velikikh Pisatelei.* Pod redaktsiei S. A. Vengerova. "The Library of Great Authors." Under the Editorship of S. A. Vengerov.—*Shakspeare.* Vols. IV., V. (St. Petersburg, Brockhaus Ephron.)—No falling-off is shown in the last two volumes of the Variorum Shakspeare, the earlier portions of which have been reviewed in the columns of this journal. The introductions and notes to the plays are all that could be desired. The translations of 'Winter's Tale,' 'Cymbeline,' and 'Antony and Cleopatra' are excellent. We have been especially struck with the version of the closing scene of the last of these plays. The writer of the introduction to 'Henry VIII.' thinks that Shakspeare had nothing to do with that play; according to him the authors were Massinger and Fletcher. Marston is supposed to have helped in 'Troilus and Cressida.' So many writers have been pointed out as having had a hand in Shakspeare's plays that the reader must weigh the arguments of the critics and judge for himself. The last volume is occupied with the plays which have been regarded by most commentators as only partly—if at all—Shakspearian. Mr. Anichkov, in the introduction to the three parts of 'Henry VI.', enters into an elaborate discussion of the authorship. He adopts the view that Marlowe and Greene were concerned with the trilogy; the relations of Shakspeare to Greene in this play are always assigned as one of the reasons of the animosity of the latter. 'Titus Andronicus' is held indubitably to be Shakspeare's. The introduction to this play is written by Mr. Robert Boyle, an Englishman residing at St. Petersburg. It is a very careful piece of work, and the theory of the authorship of Shakspeare is supported by many parallel passages from other parts of his writings. We are glad to get the 'Two Noble Kinsmen' and 'Edward III.' in the fifth volume.

In the fifth volume are also the poems: 'Venus and Adonis,' 'Lucrece,' the Sonnets, 'The Passionate Pilgrim,' and some other small pieces. Here the Sonnets naturally most attract our attention. The versions are by various authors. These poems, so full of condensed thought, have been rarely rendered into any Slavonic language. We remember some versions in Polish which were published at Wilno in the second decade of the nineteenth century. The Sonnets are prefaced with a long introduction by Mr. Ivanov. He favours the view adopted by Mr. Lee that they are rather to be considered as rhetorical exercises than as autobiography.

We have compared some of the best of Shakspeare's sonnets with the translations, such as

That time of life thou mayst in me behold,

and Tired with all these, for restful death I cry.

The versions seem invariably good, but the length of the ordinary word in Russian deprives the sonnets of the condensation, the closely packed thought, which characterizes the English.

The work concludes with a good life of Shakspeare, copiously illustrated; views of Stratford and the surrounding scenery; and the complete series of his portraits. Of many of these, however, the genuineness is highly dubious, and it is eternally to be regretted that the Droeshout portrait, prefixed to the first edition of the poet's works (1623), and the Stratford bust should be such poor works of art. They are essentially wooden. As a rule, the illustrations throughout the volumes are admirable. The lists are entered again

the grotesque Shakspeare-Bacon craze, which perhaps is hardly worthy of notice, springing, as it does, mainly from a gross ignorance of Elizabethan English.

The various writers who have taken their share in the production of these handsome volumes have shown accurate knowledge of the English language and an appropriate enthusiasm for Shakspeare, as witness the sympathetic and beautifully written introduction to 'The Winter's Tale.' Occasionally a slight error, but in most cases a very natural one, may be noticed, as when, in the line on Shakspeare's monument

Leaves living art but page to serve his wit,  
the word "page" is translated *stranitsa*, i.e., page of a book. Besides the portraits of the poet himself, we have those of his contemporaries, Alleyne, Southampton, and others, and also of his various commentators and editors, from Rowe to Halliwell-Phillipps and Dr. Furnivall. Nor are the English alone given, but Gervinus, Delius, Bodenstedt, and others are included. We hope that a large sale will recoup the publishers for the money spent in furnishing the Russian public with this valuable translation.

#### Dramatic Gossip.

SIR HENRY IRVING is said to have obtained possession of 'Gran'father Coquesne,' a dramatization of a story by Mr. Cosmo Hamilton. The hero of this is a veteran of the Napoleonic wars, and his presentation will, it is hoped, supply a companion picture to that of Coriolanus Gregory Brewster.

'MR. SHERIDAN,' a four-act play by Miss Gladys Unger, which has been seen at the Theatre Royal, Brighton, has been accepted by Mr. Bourchier, subject to certain corrections being made, for production in London.

'ERIKSSON'S WIFE,' which was presented on Saturday at the Royalty, tells a sufficiently gruesome story. A father, on the point of marrying a second wife, resents his son's denunciation of the woman. Only after he has, in a fit of passion, slain the youth, does he discover that the arraignment was justified. The performance was indifferent.

'THE SERIO-COMIC GOVERNESS,' by Mr. Israel Zangwill, is, it is said, to be produced in America in November by Miss Cissie Loftus, with a view to a transference to England.

'THE PRODIGAL SON,' a drama on which Mr. Hall Caine is at present engaged, is to be produced in the course of next year at Drury Lane Theatre.

MRS. LANGTRY is writing a three-act comedy, the action of which passes on an American liner.

WHAT is called a domestic drama of emotion, by Mr. G. R. Sims, is to be produced in America in November.

A PATENT for a new theatre in Dublin has been granted to Lady Gregory. It is issued by the Irish Solicitor-General, acting on behalf of the Irish Attorney-General, under an Act of the Irish Parliament of 1786, which restrained dramatic performances in any other than a theatre held by patent from the Crown. The object is stated to be the production in Dublin of Irish plays.

THE new play for the Lessing Theatre by Gerhart Hauptmann is a comedy in five acts, 'The Merry Maidens of Bischofsberg.'

To CORRESPONDENTS.—W. P. H.—J. C. C.—E. D.—received.  
H. C.—Will write.  
H.—Next week.  
No notice can be taken of anonymous communications.

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